

THE SCHOOL ARTS MAGAZINE

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...

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Our Kodak Club

By B. F. Larsen

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B. F. Larsen

SHOULD every man be allowed to paint his house to suit his personal taste? The class members were inclined to grant this privilege until other questions had stimulated more careful thinking. We de-

cided to examine our immediate neighborhood before making any final decisions. We began to see things which had escaped our notice before. We found five unrelated varieties of fence within two hundred yards, neighbor's houses without any neighborly elements in the architecture, streets lined with trees which had been planted and cared for without regard for the simplest elements of landscape design, houses and fences painted with no consideration for the rules of color harmony.

Our eighth grade critic teacher is not satisfied with the commonplace exercises which elementary schools generally present on commencement day. His pupils always have some message which has motivated their thinking and which carries fresh meaning to their parents and friends. The idea of a careful study of local aesthetic conditions ap-

pealed to him, and after discussing the matter with the pupils and consulting the director of the training school, it was decided to study "Harmonies and Discords in Provo."

The pupils entered into the project with spirit. Their own homes received careful and immediate attention. The art class assumed the responsibility for the investigation, but the English, and the work in several other classes, was influenced by our little excursions into various parts of the town. We used regular class time whenever possible. We aimed to enjoy all the beauty we were able to find, and to make suggestions for improving our city.

Some group work was necessary. Our greatest assistants were the two or three cameras owned by members of the class. By means of pictures, the pupils were able to vitalize their discussions.

We purchased photographs of public buildings, parks and other places of interest. We visited these places and were surprised to find that the photographs contained not only the best views but very often the only decent views which could be obtained. Rubbish and unsightly billboards very often prevented our enjoying the best buildings. A huge Henry George cigar

preacher covering the side of a drug store stood with uplifted hand and pointed the way to a modest little

something worth while to say to the people who assembled to witness the awarding of diplomas. The mayor and



OFTEN THE WHOLE CLASS PARTICIPATES IN THE SELECTION OF A SUBJECT.

Methodist church nearly hidden behind glaring billboard posters, advertising tobacco and beer. At the central high school the boys were forbidden to smoke but every billboard within a block made tempting offers of pipes and cigarettes. Electric linemen had been given a free hand with the pruning hook in our city. We have no Christian language to express our contempt for the abuses which they had practiced on our public trees. We studied many other interesting things which cannot be mentioned here.

The pupils held a veritable public meeting on graduation day. They had

several other important officials were present by invitation. As the students projected their pictures upon the screen and discussed the vital problems involved, these officials saw the city in a new light. Valuable improvements about town have since appeared. We believe that the pupils aided in these reforms.

I have given you an introduction to our first use of the Kodak as an aid in teaching. Last year we were surprised to find about thirty-five cameras owned by children in grades from four to eight inclusive. Many of these pupils were wasting time and money by focusing

on "any old thing" which came into view. We called these boys and girls together and organized a Kodak Club. The pupils elected officers, instituted a twenty-five cent fee, got a little donation from outside sources, and built a small dark room. We equipped the dark room by making as much apparatus as possible and by purchasing other necessities. This year we added some conveniences which we could not afford last year.

Our ambition was to secure good pictures and eliminate as much waste as possible. The local photographers have given us valuable assistance. They have gone with us on hikes, giving instructions concerning the use of our cameras. They have stopped their work to criticise our failures. They have given free observation lessons in their own studios. Through this help the pupils have learned to take better pictures. They have learned to do their own developing and printing. They have also done some good enlarg-

ing, and have made lantern slides for their own use.

The Kodak Club has vitalized much of our work, and could help more if the teachers would but utilize it. It is invaluable in art teaching. Pupils are instructed to find places which they really enjoy. They observe the changing beauty of their chosen spot and when nature seems at its best the class is often invited to share the inspiration. We nearly always take a camera or two along, and use the ground glass or the finder to aid us in selecting the most interesting views. Often, after the whole class has participated in the selection of a picture, enough prints are made to supply every member.

The pupils make sketches from the photographs, introducing changes in the composition, by shifting the masses, often eliminating some objects and adding others. This enables them to solve problems in pictorial composition which are more difficult without the help of the camera.

If you accept art, it must be a part of your daily lives, and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of past time, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather round him; in the quiet countryside as in the busy town, no place shall be without it. You will have it with you in your sorrow as in your joy, in your work-a-day hours as in your leisure. It will be no respecter of persons, but be shared by gentle and simple, learned and unlearned, and be as a language that all can understand. It will not hinder any work that is necessary to the life of man at the best, but it will destroy all degrading toil, all enervating luxury, all foppish frivolity. It will be the deadly foe of ignorance, dishonesty, and tyranny, and will foster good-will, fair dealing, and confidence between man and man. It will teach you to respect the highest intellect with a manly reverence, but not to despise any man who does not pretend to be what he is not.

—WILLIAM MORRIS

New Something-to-Do Material

By Isabel Sewall Hunter

"Brier Ridge," Fairfax County, Va.

THE education of the future will be more an education by things and less an education by books and words. In school equipment we are in the infancy of educational possibilities. Alphabeticons for mounted pictures, files for envelopes containing related material, cabinets for definitely arranged boxes of illustrated problems and small models, these will be as much a matter of course in a few years as are text books at the present time. Learning to make and to use files of many sorts will be a recognized part of the pupil's education. Every town and city will have its museum of material for teaching history, geography, and art, related and interrelated.

All this special equipment will come more or less slowly, but in the meantime every teacher can make a beginning and a beginning which looks toward the future. Even before material is collected, methods of filing which are practicable for the school or schools for which the material is being gathered should be studied. Without a good system for keeping material in order, much material becomes a burden instead of a help.

What follows is a description of some of the "Problem Envelopes" which have been prepared for use in a centralized country school with several grades in a room where "busy work" was needed—profitable employment for a part of the school while the teacher is

giving her attention to other classes. Although these particular problems were prepared in connection with a course in Esthetics, problems in almost every study could be worked out in a similar way, for just where Esthetics leaves off and other studies begin is very hard to say. What study could not be taught by the use of beautiful pictures and beautiful objects?

The materials we have used in preparing these envelopes have been pictures from magazines, advertising pictures, wall paper sample books, paint dealer's color cards or painted and stained pieces of wood, trade catalogs (many of them in beautiful colors), samples of dress goods, upholsterer's samples, and beautiful drawing books.

Each envelope has on the outside the title or titles under which it is to be filed, the grades in which it would probably be most useful and the problem fully stated, with rules and suggestions wherever such seem useful or necessary. In many cases the key to the answer of a difficult problem is placed where the pupil can consult it when required. He won't consult it unnecessarily for the desire to "do it myself" is inherent in every normal child.

PROBLEM ENVELOPES

A. Envelopes containing pictures which have been mounted on cardboard and then cut up. Simple "puzzle pic-

tures" for little children (a set of small envelopes in one large envelope).

B. Envelopes containing several beautiful pictures and descriptive words on separate small cards. Problem: To fit the right words to the pictures.

C. Envelopes containing pictures of birds, trees, flowers, etc. (a nature vocabulary), with names on separate slips. Problem: To fit the right name to the picture.

D. Envelopes containing pictures of birds, trees, flowers, etc., with letters spelling the names. Problem: To spell the names correctly and fit them to the right pictures.

E. Flowers cut from ornate wall paper and several vase shapes cut from appropriately colored plain wall paper. Problem: To make attractive flower arrangements in vases.

F. A dozen sheets of wall paper and a dozen borders to match. Problem: To fit the borders to the papers with which they look best.

G. A sheet from a drawing book showing beautiful color and many little slips of colored paper (from a painter's color card). Problem: To put each little piece of colored paper on the picture which has the color like it.

H. Several colored pictures of rooms and several pictures of colored rugs. Problem: To choose a rug for each room.

I. Many colored reproductions of side walls, colored rugs, and samples of paint. Problem: To choose paint, wall, and rug which you like best in combination.

J. Colored lanterns (from magazine advertisements). Draw two lines on many different colored sheets of plain

wall paper. Problem: To arrange the lanterns in the way you like best on the color of paper you like best (apparently hanging on the lines).

K. Colored pictures of attractive heads, a small wooden frame of appropriate size, and many sheets of colored paper, cut to fit the frame. Problem: To choose the picture and background you like best in the frame.

L. A good many pictures of women's costumes. Problem: To put in one pile those pictures which you consider truly beautiful, in another those whose only claim to beauty is that they are in vogue or fashionable.

M. Eighteen pictures in an envelope, three by each of six modern illustrators; portraits of artists, and names of the artists, with something about their work on separate slips. Problem: To place together the pictures and the name of the artist who made them. (The signature may be covered by a strip of paper pushed through a slit at each end of the signature.)

The work is fascinating and its possibilities limitless. Every seashell, every chance magazine, every illustrated railroad folder has in itself the making of the whole or part of a problem. The finding of that problem is the teacher's interesting work and the solving of that problem after it is stated is the pupil's. There are quantities of the most beautiful and most attractive material on all sides literally going to waste. Why can't we begin to use some of this material? Why can't we begin to make the particular bit of education with which we have to do, more an education through things and less a matter of books and words?

Fresh Motifs in Surface Design

By Marianne Mitchell

High and Hackley Manual Training School, Muskegon, Mich.

THE problem that meets the children's maturity and comes forth from their hands full of the charm of childlikeness and charged with their peculiar personality oft-times gives the delight of true design, quite as we find it among early untrammelled peoples—designs that we of sophistication fain would do ourselves. One may try many a problem without making this point of contact between the problem and the pupil's ten talents. The design gathered from plant sources has in my experience borne fruit of this flavor.

One must also ask of a problem that it win results from the whole number in the class, not from a minority only.

And again, definiteness that is elastic enough to admit of individuality, is still another necessity—the definiteness that does not hamper the play of personality.

I. THE SOURCE MATERIAL

The little weedy things of the fall often give the freshest and most unhackneyed results. If one is fortunate enough, in her two blocks' distance between home and school, to pass a vacant lot, as am I, one can find many available specimens—bouncing Bet, plantain, primrose, and mallow. A school flower bed allows straggling and under-branches of the small white snow-berry to be taken with impunity. None of these ever lose their designing possibilities.

A spray suitable for 9" x 12" drawing paper is given each pupil. At one side of the paper enough of the branch is to be drawn to show the growth. It is to be an interesting and fairly complete story of the plant. The space left is to be filled with drawings of small sections, groupings of leaves, berries, whatever furnishes interesting form and beauty. A small spray can be variously turned and offers a large quota of suggestive sketches, as shown in the upper part of Plate I. Although the class has had flower drawing before, this furnishes another opportunity for work in representation; the seeing of the plant as a whole; close watching for the beauty of detail; more strivings for a good line, and the placing of accents that give vividness, richness, and focus. One brings out again the Holbein drawings to show the beauty of a varied and firm line.

II. THE UNITS

The designs are to be kept small, about the size of the flower forms drawn, one space is to be built up against another, that there may be plenty of spaces for color, and that the pupils may avoid the ordinary stencil form of design for which they so readily dash. Here one must show the kind of thing one is after. The first time I presented this problem my material was scanty, largely some small notebook sketches made at a Western Drawing and Manu-

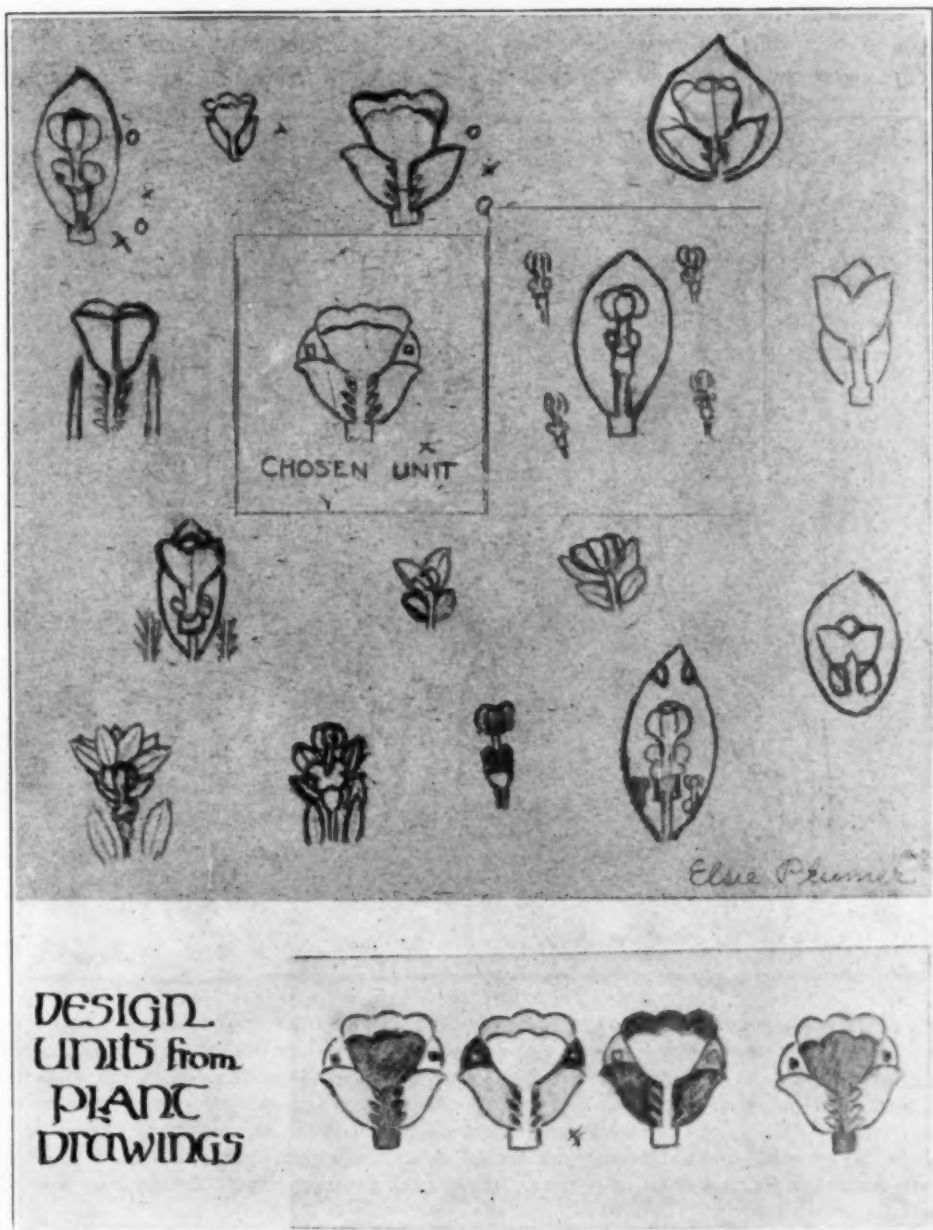


PLATE I. THE DESIGNS ARE TO BE KEPT SMALL, ABOUT THE SIZE OF THE FLOWER FORMS DRAWN. ONE SPACE IS TO BE BUILT UP AGAINST ANOTHER, THAT THERE MAY BE PLENTY OF SPACES FOR COLOR AND THAT ALL MAY AVOID THE ORDINARY STENCIL FORM OF DESIGN.

al Training Exhibit, from some rich designs by pupils of Miss Langtry.

To show the class how I should go

appeals to me, so I start with the bud, Plate II. That is not enough and I try a leaf form behind it, doubling the line.

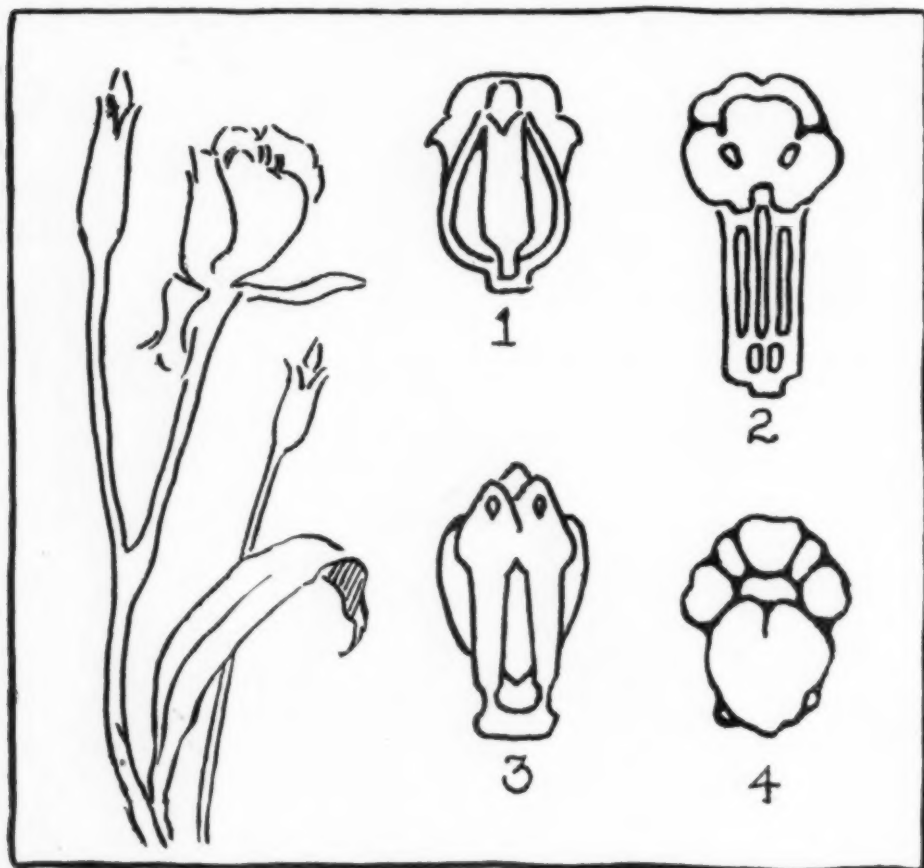


PLATE II. I DRAW ON THE BOARD A BIT OF PLANT, IN THIS CASE A PRIMROSE, AND BUD. THE BUD APPEALS TO ME, SO I START WITH THE BUD. THAT IS NOT ENOUGH SO I TRY A LEAF FORM, BEHIND IT, DOUBLING THE LINE. IT STILL IS SOMEWHAT EMPTY AND NEEDS MORE COLOR SPACES, SO I ADD ANOTHER FORM, THIS NOT INTIMATED BY THE PLANT BUT RATHER BY THE NEED OF THE UNIT ITSELF. AGAIN, I TAKE THE PROFILE VIEW OF THE FLOWER, BRINGING DOWN LONG LINES, HINTED AT BY THE LONG CALYX AND THE STEMS. AGAIN, THE BUD REPEATED SIDE BY SIDE AND HELD TOGETHER BY THE FORM OF A LEAF. OR, A LEAF SURMOUNTED BY ALTERNATE FORMS OF PETAL AND STAMEN.

about this matter, I draw on the board a bit of plant, in this case a primrose and bud. I ask each to look at her drawing and choose a part that seems especially interesting to her. The bud

It still is somewhat empty and needs more color spaces, so I add another form, this not intimidated by the plant but rather by the need of the unit itself, Fig. 1.

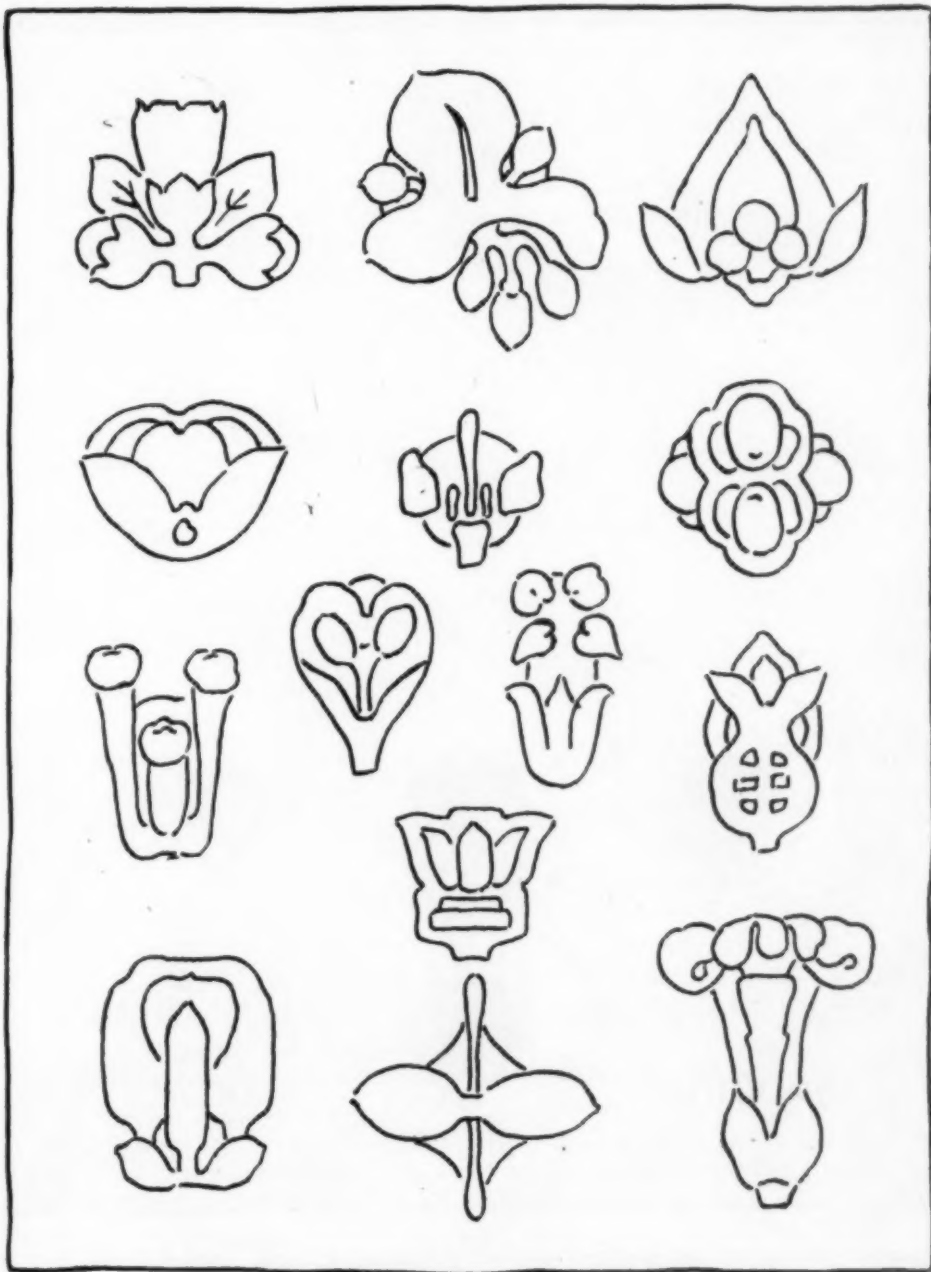


PLATE III. SERIES OF PUPILS' DRAWINGS SHOWING THE STAGES DESCRIBED. IT IS SURPRISING HOW MANY TIMES WE RESORTED TO THE PRELIMINARY DESIGN SHEET. THERE WERE FRAGMENTS OR REDUCTIONS THAT COULD BE USED IN OUR PRINTING AND ILLUMINATING PROBLEM AND WE MADE IT LATER THE BASIS OF THE STENCIL DESIGN. ALSO WE HAVE ADOPTED IT WITH SUCCESS TO CROSS-STITCH WORK.

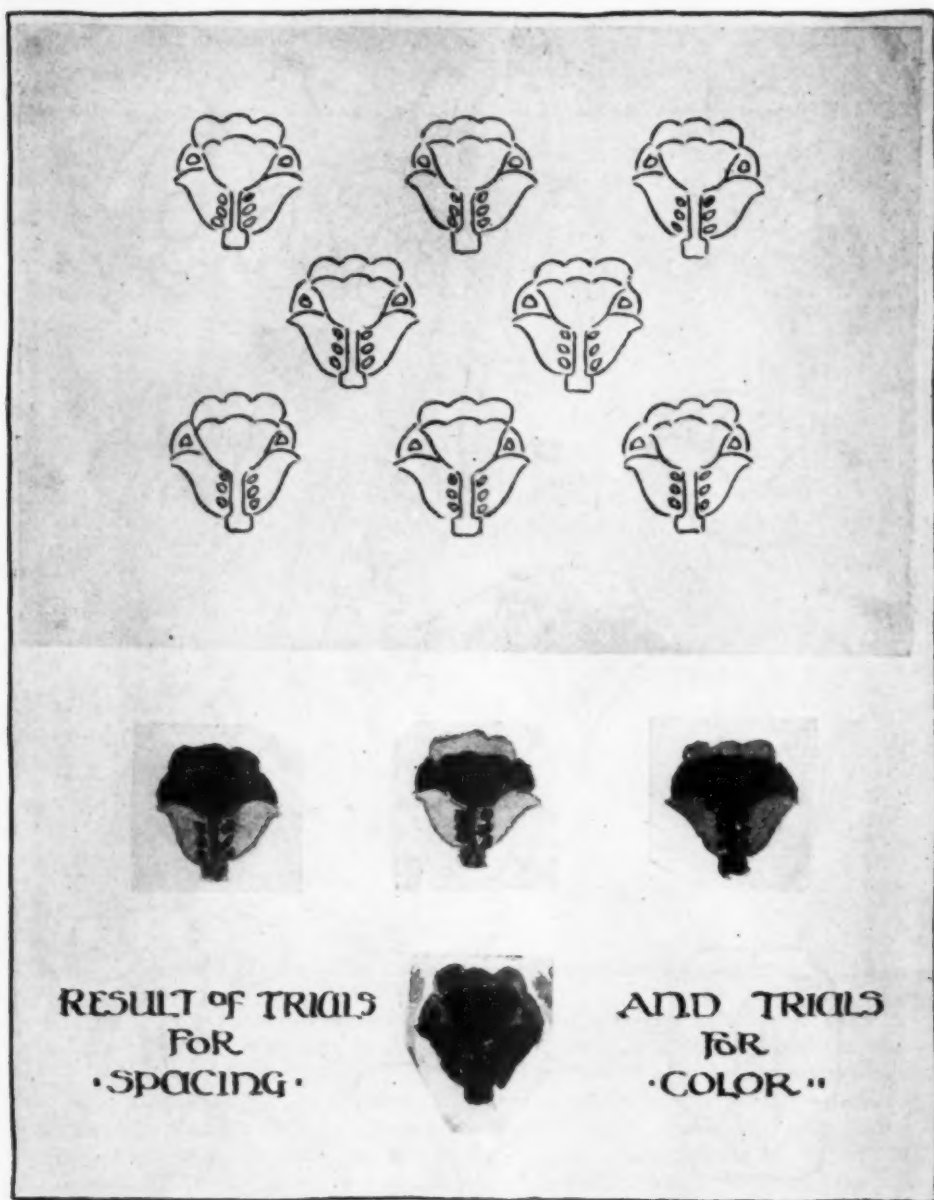


PLATE IV. A SHEET OF EXPERIMENTS, THE ORIGINALS IN COLOR. IN THE UPPER PART OF THE PLATE ONE OF THE UNITS FROM PLATE I HAS BEEN SPACED TO PRODUCE A PLEASING SURFACE PATTERN. BELOW, ARE SEVERAL EXPERIMENTS IN COLOR. THE SAME UNIT HAS BEEN INTERPRETED INTO FOUR DIFFERENT SCHEMES OF COLOR, WHICH DO NOT APPEAR, UNFORTUNATELY, IN A HALF-TONE REPRODUCTION.

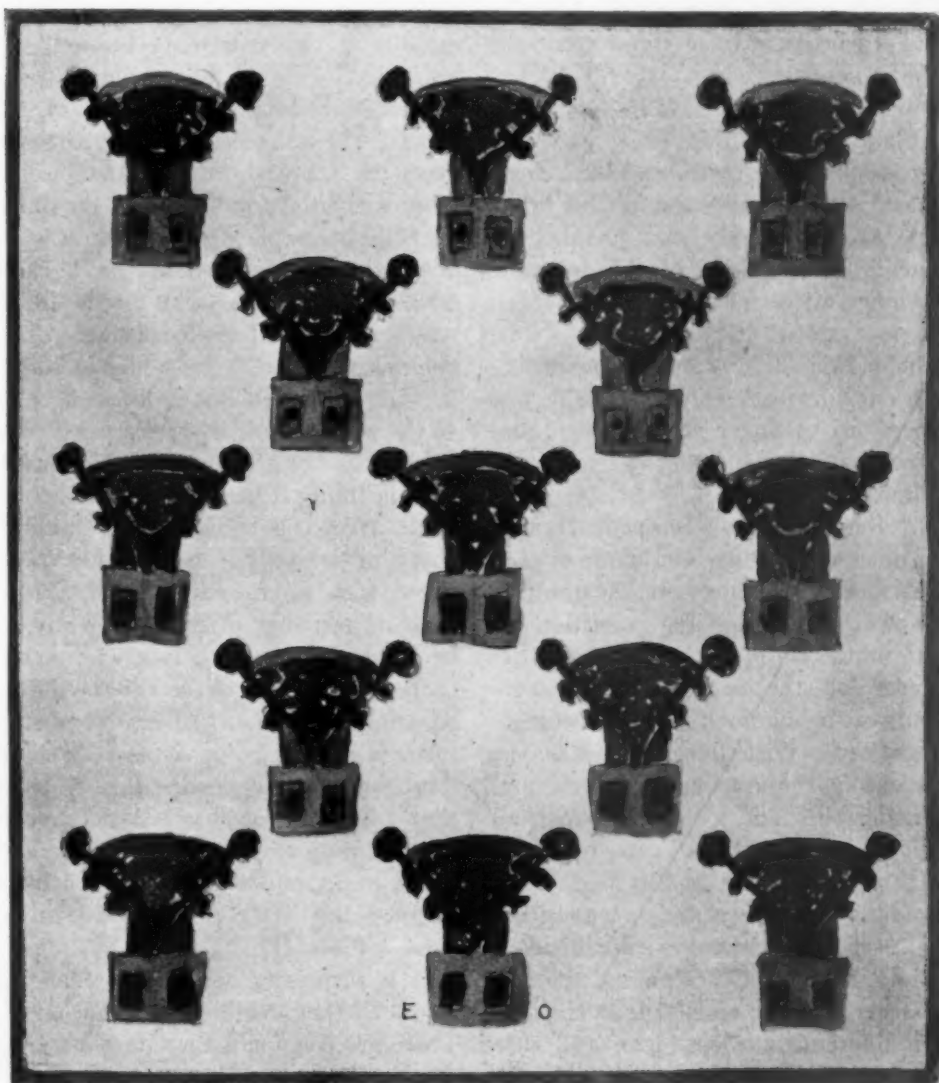


PLATE V. A FINISHED SURFACE PATTERN FROM A BUILT-UP UNIT. COLOR SCHEME OF THE ORIGINAL, TWO PAIRS OF COMPLEMENTS: YELLOW AND INDIGO, GREEN AND CRIMSON—THE CRIMSON SPLIT INTO RED AND PURPLE.

Again, I take the profile view of the flower bringing down long lines, hinted at by the long calyx and stems, Fig. 2.

Again, the bud repeated side by side

and held together by the form of a leaf, Fig. 3.

Or, a leaf surmounted by alternate forms of petal and stamen, Fig. 4.

Simple designs they are, that hardly hold their own with those that the pupils produce later (Plate III), but they serve to launch their latent power into naive possibilities. If some spirits flag, zest can be re-aroused by a fresh attack with the new material of brush and ink used freely and unaided by pencil. This making of the design is the hinge of the matter. If individuality is arrived at, according to Mr. Arnold Bennett, by much burrowing into one's own domain of thought, one can afford to linger at this stage, and numerous efforts are therefore encouraged.

III. SPACING FOR A SURFACE DESIGN

The choice having been made of each one's most interesting unit, the question is now the best possible repetition for that unit. Here, various spacings are shown and the two general arrangements of the diamond and the rectangle diagramed. With five tracings of the unit cut apart and trimmed slightly, and as many pins and a sheet of paper, all possible combinations can be tried quickly, broken up and retried. The two laws of variety and harmony are again the backbone we work upon; variety, that the spaces around the unit be either larger or smaller than the unit and different in their form, and that any harmony of line linking into systems with near or adjacent units be made the most of. See Plate IV.

With three or four tracings of the unit one can work out in pencil tones the

best arrangement of dark and light, usually using three tones but more if desirable. See the lower illustrations, Plates I and IV.

It would now seem a simple matter to place the colors according to the selected arrangement of tones; that is, the darkest color in the place of the darkest tone, the lightest color where the lightest tone is, but this point needs much emphasis and callings to account. Good colored prints are a great help in showing the unlimited possibilities of color to the pupils,—all the variety of depths of color and of grayness of color. Youth so soon thinks it has exhausted the color box. With this choice made, the final sheet of white paper that has been toned with some neutral color, traced with its spacings of units, is ready to be finished in color, (Plate V). Again there is a matching of color to the selected trial, which is still one more step towards a finer color sense. I think there are greater possibilities in color than I have as yet obtained, perhaps in the direction of using more black and richer backgrounds. The latter I have avoided lest they necessitate opaque color. Plate III.

It is surprising how many times we resort to the preliminary design sheet. There are fragments or reductions that can be used in our printing and illuminating problems, and later made the basis of stencil designs. We adapted some of them with success to cross-stitch embroidery.



Good Ideas From Everywhere

TO THE LEADERS WHO WISH TO BE AS WIDELY HELPFUL AS POSSIBLE:
Please remember that we aim to keep the Department in touch with the calendar,—every project appropriate to the season. Your Good Idea must be in our hands at least three months in advance of the time for publication.—THE EDITORS.

QUOTATIONS FOR USE IN SEPTEMBER

SELECTED BY ABBY P. CHURCHILL

BUTTERFLY

And what's a butterfly? At best
He's but a caterpillar drest.

John Gay.

Zigzag butterflies, many a pair,
Doubled and danced in the sunny air.

Elizabeth Akers.

Brown and furry
Caterpillar in a hurry.

* * * *

Spin and die
To live again a butterfly.

Rosetti.

DRAGON-FLY

Blue dragon-flies knitting
To and fro in the sun,
With sidelong jerk flitting
Sink down on the rushes,
And, motionless sitting

* * * *

With level wings swinging
On green tasseled rushes,
To dream in the sun.

Lowell.

* * * the dragon-fly, in light
Gauzy armor, burnished bright,
Came tilting down the waters
In a wild bewildered flight.

James Whitcomb Riley.

FIREFLY

The fireflies glimmered everywhere,
Like diamond sparkles in beauty's hair.

Elizabeth Akers.

And lavishly to left and right,
The fireflies, like golden seeds,
Are sown about the night.

Riley.

Wah-wah-tay-see, little firefly,
Little, flitting, white-fire insect,
Little, dancing, white-fire creature.

Longfellow.

YARROW

The wholesome yarrow's clusters fine
Like frosted silver dimly shine.

Unknown.

QUEEN ANNE'S LACE

Gauzy gown'd in fairy network
And caps of fairy lace,
Dames colonial of the roadside
In the summer find a place
In nature's glad procession.

Unknown.

RABBIT-FOOT CLOVER

Pussy-clover's running wild,
Here and there and anywhere,
Like a little vagrant child
Free of everybody's care.

Lucy Larcom.

WILD SUNFLOWER

Eagle of flowers! I see thee stand,
And on the sun's noon-glory gaze;
With eye like his, thy lids expand,
And fringe their disk with golden rays.

Montgomery.

* * * the sunflower turns on her god when
he sets

The same look that she turned when he rose.

Moore.

GOLDENROD

Herald of autumn's reign, it sets
Gay bonfires blazing round the fields.

Lucy Larcom.

Along the roadside, like the flowers of gold
That tawny Incas for their gardens wrought,
Heavy with sunshine droops the goldenrod.

Whittier.

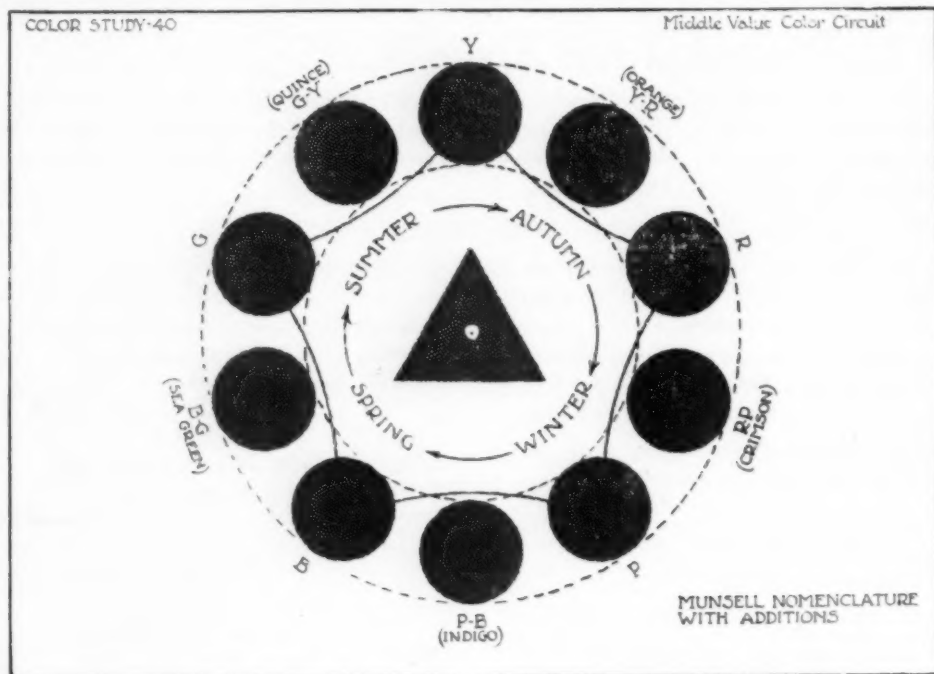


PLATE I. DIAGRAM FOR A COMPLETE ALPHABETICON SHEET IN COLOR USING CIRCLES CUT FROM THE COVERS OF THE SCHOOL ARTS MAGAZINE, VOLUME XV.

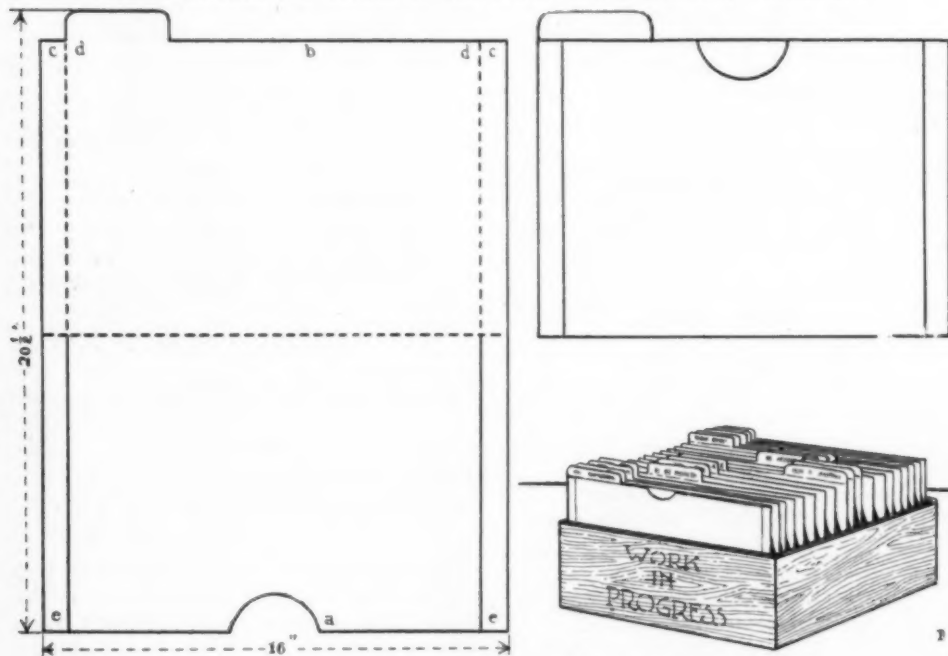


PLATE II. THE FLAT OF A WORK ENVELOPE AND THE COMPLETED SET IN WHICH THE ENVELOPES ARE ARRANGED ALPHABETICALLY.

SEPTEMBER PROJECTS FOR ALL GRADES

Projects that can be successfully worked out by pupils in the grades specified.

A GOOD introduction to the work of the year is the making of new sheets for the Alphabeticon. Gather a collection of cards 10 x 14 inches in size; on these mount the work shown in the June exhibition—the best work done last year. Plan each sheet with great care. Clip the drawing to the best size; mount it on a card of the color which brings out its best qualities; letter the sheet well,—general topic (under which the sheet would be most likely to be used for reference) at the left, specific subject at the right, other information (pupil's name, grade, etc.) below. Let the children assist in all this. No exercise you can invent is likely to be more conducive to growth in good taste. Arrange all the sheets alphabetically for ready reference.

A COLOR CIRCUIT, based on the Munsell nomenclature, is now producible by everybody who has last year's SCHOOL ARTS MAGAZINES, September, 1915 to June, 1916. Take a sheet of white cardboard 10 x 14 inches and draw upon it in light pencil lines the two diameters, and the two circles shown as dotted lines in Plate I. The radius of the inner circle is $2\frac{1}{2}$ inches, and of the outer circle 4 inches. With some circular object the size of a silver dollar placed upon the cleanest part of the front cover of the magazine, a circle may be traced for cutting (compasses will leave a dot in the middle). The September number will give the yellow; the October number the Y-R (orange); the November number the red, etc. Cut the circles out carefully and mount them as indicated in the diagram. They may be spaced "freehand" between the large circles, beginning with Y and P-B, whose centers fall on the vertical. After the circles are in place the symbols may be added in ink, and the sides of the pentagon, as they appear, may be ruled, to emphasize the five leading colors. An equilateral triangle $2\frac{1}{2}$ inches on a side may be cut from thin stiff card and attached to the center with a brass fastener. By means of this, a color and not only its complement but its complementary group is made obvious at once, and the Triads (any three colors equidistant in the spectrum circuit) are readily indicated, such as the orange, green, and purple of the Chinese, or the yellow, crimson, and sea-green of the medieval colorists.*

The words in parenthesis are added to give a specific name to the complements of the five leading colors, that RY may be used to designate hues in which the Y is predominant, and YR for the hues in which red is predominant. Y-R is satisfactory when written, as a designation for the hue central between yellow and red, but not when spoken. "Yellow-red" loses its significance if it means also red-yellow. The names of the seasons have been added to indicate the color cycle of the year, which in a general way corresponds with this spectrum circuit.

WORK ENVELOPES may well be the first project in making, from the third or fourth grade upward. Take a sheet of tough paper 16 x $20\frac{1}{2}$ inches. Rule a line $\frac{1}{2}$ inch below one short edge. See Plate II. Rule lines 1 inch in from each long edge. Fold *a* over to *b*. Divide the edge *dd* into four equal parts. Place on the blackboard the letters of the alphabet arranged thus:

A	B	C	D	The pupils whose names begin with the initials found in the first column will
E	F	G	H	make the tab in the first quarter, as shown in the diagram. Those whose initials
I	J	K	L	appear in the second column will make the tab in the second quarter, and so on
M	N	O	P	(See the sketch of the work envelopes in place, in a box made by the manual
Q	R	S	T	training boys to hold the entire set). Cut out the flap on the full lines. Fold
U	V	W	Y	over the flap <i>c</i> and paste it securely to <i>d</i> along its entire length. Paste the strip <i>e</i>

*These are not shown, they are merely indicated. The finest schemes of color can never be produced arbitrarily by any "system." The individual colors always have to be tuned to one another in the design (brought into relations which satisfy the eye as harmonious sounds satisfy the ear.) The reason for this lies in what Chevreul called "the law of simultaneous contrasts." For example, suppose a design were satisfactory with a certain series of small areas in pure yellow, and a series of large areas in deep indigo. To transpose these, putting the pure yellow in the large areas and the deep indigo in the small, would impair the harmony, through changing the amount of the most brilliant color. A strong color in a design, because of its action on the retina of the eye, appears to force its complementary hue upon the neighboring less-positive colors. The whole group of colors would have to be re-tuned. A "magenta" dress, for instance, by forcing its complementary, green, upon the tones of the face, usually gives to the complexion a most unbecoming quality. Only black-haired people with rich full color in cheek and lip, can successfully withstand magenta.

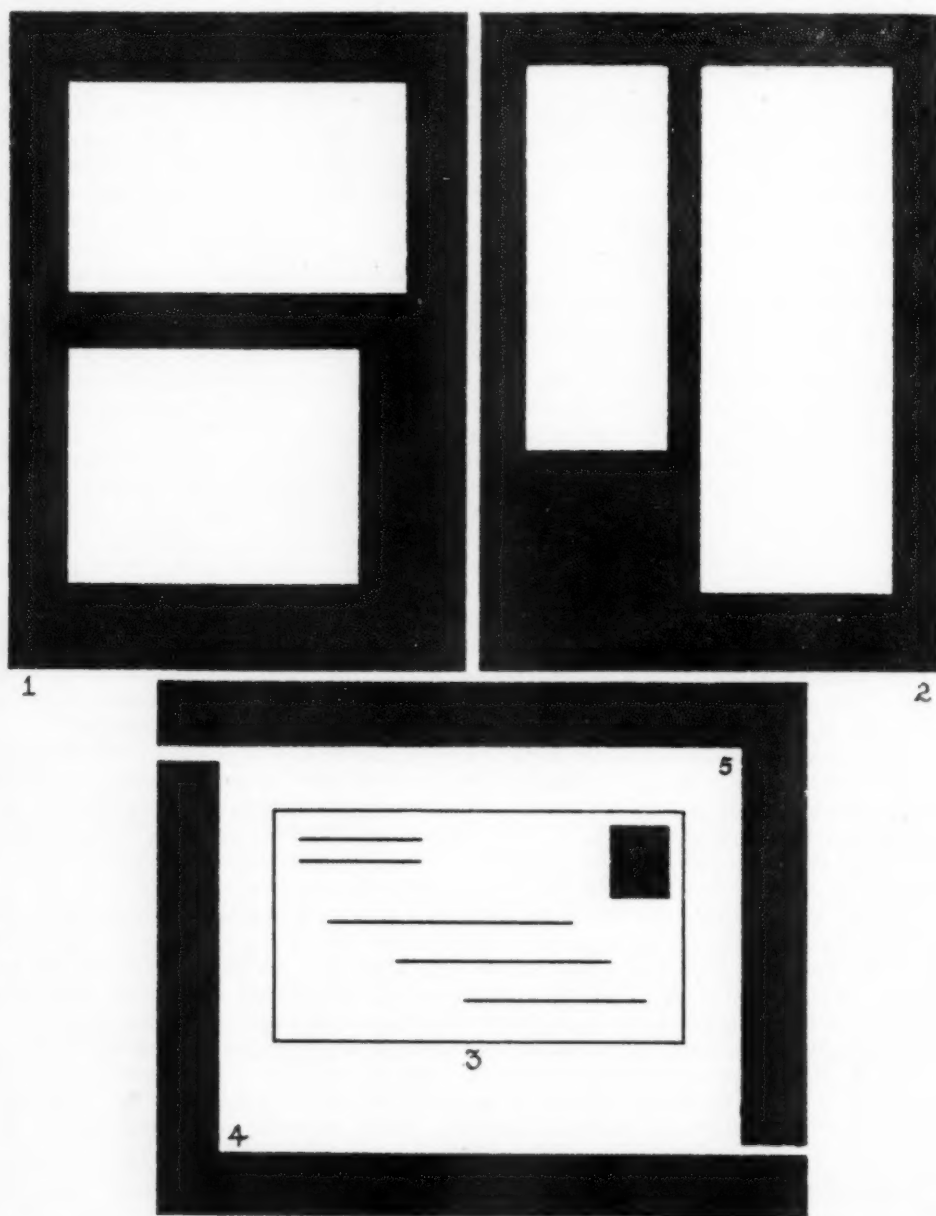


PLATE III. TEMPLATES FOR THE LOWEST GRADE CHILDREN TO USE IN DETERMINING FRAME LINES AND OTHER DEVICES FOR PROMOTING GOOD SPACING IN ALL SCHOOL WORK.

on the opposite side of the envelope, to re-enforce it and to stiffen the ends. These work envelopes should be kept in alphabetical order in a box, or better, a filing cabinet, made to hold them, where they are easily accessible to the children at any time. The children of the upper grades

who need special practice in constructive work or who work rapidly should make such work envelopes for the primary grade children.

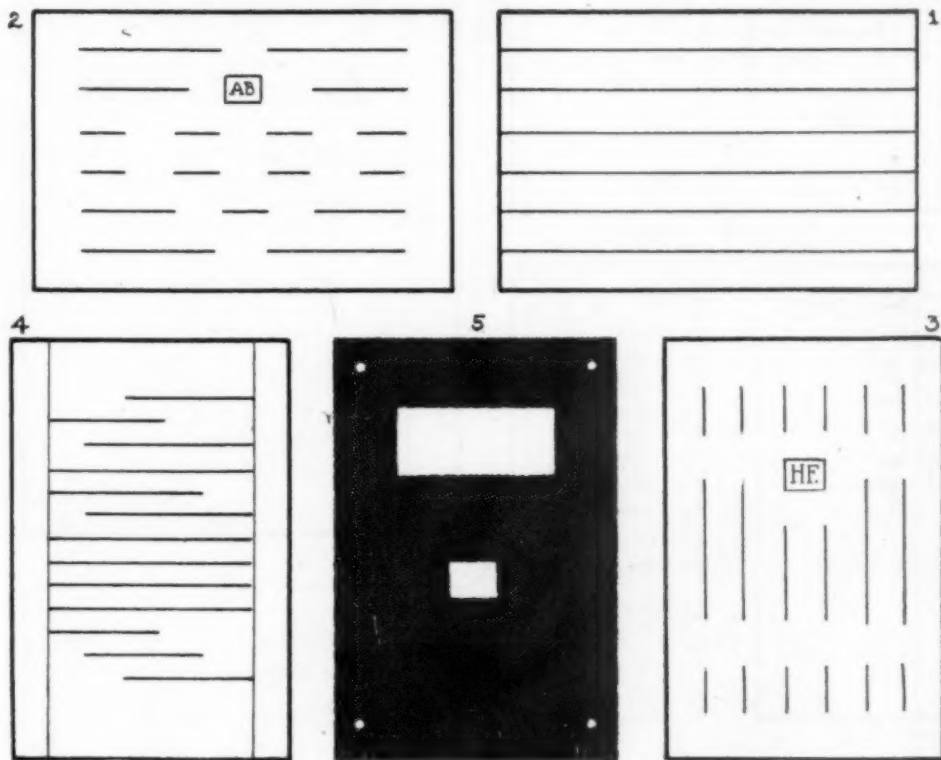


PLATE IV. RULER PRACTICE AND TWO OTHER DEVICES
FOR INSURING GOOD SPACING IN THE PRIMARY GRADES.

ILLUSTRATIVE DRAWING, with which the work of the year usually begins, may be done more intelligently this fall, with the aid of a notable little book, "How Children Learn to Draw," by Walter Sargent and Elizabeth E. Miller, reviewed elsewhere in this number*. In leading the children to think about good spacing, even in the lowest grades, a few *Templets* (cards with openings of various shapes and sizes) such as the two shown in the upper part of Plate III will be found helpful. These cards are 7 x 10 inches. The openings may be of any sizes likely to be useful. They should vary from nearly square to long-and-narrow. The child finds a frame that fits his drawing, a frame in which it looks best—not too large for the picture and not too small. By moving the frame about he can discover the most pleasing arrangement within the frame—the most important thing—high up or low down, to the left or to the right, or nearly central. When the right size and shape of frame is found, and when it is properly placed, the frame lines may be drawn by marking around inside the card frame. The drawing may now be cut to these lines, and mounted on another sheet of the right color. This will foster the *habit* of thinking about good arrangement.

*Just from the press of Ginn & Co. It may be purchased direct from The School Arts Publishing Co., 120 Boylston St., Boston. Price \$1.00 postpaid.

Charles Frank Jr. April 27
A sample of my writing
A sample of my writing
A sample of my writing
A sa

1

Emma Sept 10	
1 boy	c
2 girl	c
3 cat	c
4 dog	c
5 cow	c
6 gate	x

2

Class Cole Oct 10	
1 suffer	
2 suffering	
3 suffered	
4 offer	
5 offering	
6 offered	
7 merit	
8 merited	
9 broadening	
10 broadened	

3

Eather Read, April 17 th 1916			
here	small	have	sing
boy	road	one	like
girl	them	doll	song
play	down	two	
they	many		
where			
two			
live			
what			
game			

4

Glady's Straus Oct. 15, 1916
Geography
1 The Orbit of the Earth is the path which the Earth takes around the Sun.
2 Rotation is the twirling of the Earth on its axis; it causes day and night.

5

Arithmetic	Ans.
$\frac{3}{80} \times \frac{224}{1} = \frac{42}{5} = 8.4 \times 100 = 840$	$\frac{224}{5} = 44.8$
$\$66 - \text{am't spent}$	$\$616$
1	
2	

6

PLATE V. Examples of well arranged nature and number papers, Brookline, Mass. The dotted lines in the originals were in middle value colors. The spacing would of course be varied as the problems might require. There should be a reason for every line and space.

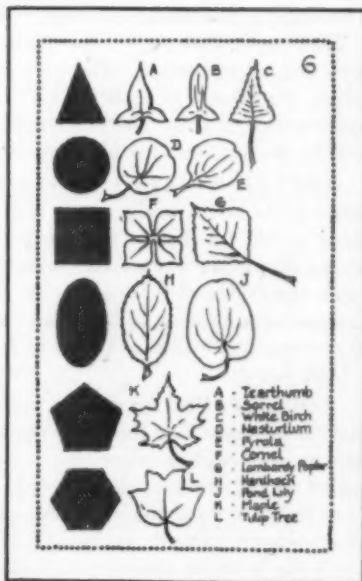
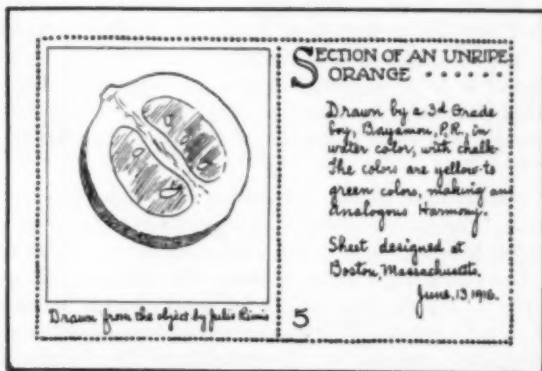
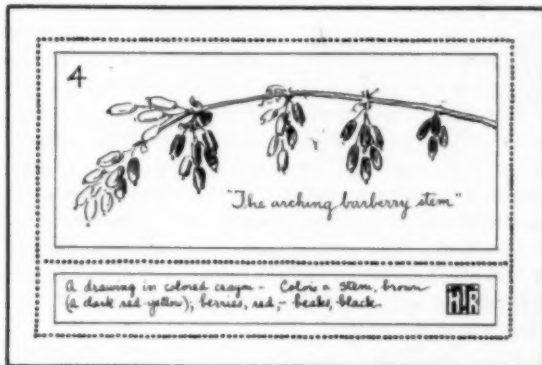
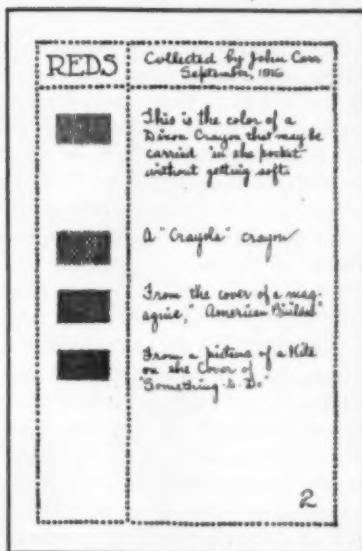
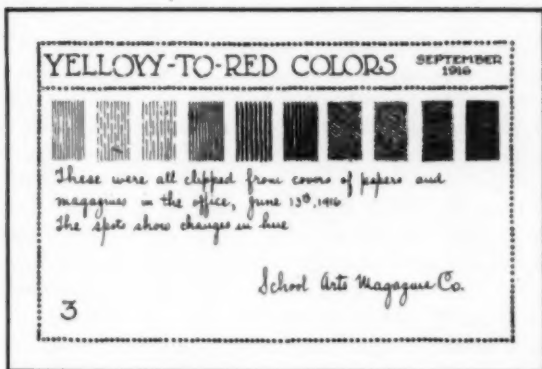


PLATE VI. Examples of observation sheets, Grades II to VI. The dotted lines were in the originals in a color in harmony with the other colors upon the sheets.

2. A First or Second Grade sheet. One should be made for each of the five leading colors: yellow, red, purple, blue, green.
3. A Third Grade sheet. One should be made for each of the intermediate groups of colors: Y-R, R-P, P-B, B-G, G-Y.
4. A Fourth Grade sheet. Fruit sprays should be studied for their color schemes.
5. A Fifth Grade sheet. Fruit sections should be studied for their color schemes.
6. A Sixth Grade sheet. Leaf shapes should be studied, classified according to the typical shapes, and memorized.

RULER PRACTICE begins in the Pierce School, Brookline, Mass., in the first grade. The children first rule a practice sheet 6 x 9 inches, with horizontal lines, one inch apart, as shown at Fig. 1, Plate IV. Dots one inch apart are located on the left and right edges, and the lines ruled from dot to dot. Later the ruler is placed in position to draw the first line, but the children draw from 1 to 4 and from 5 to 8, on the ruler, instead of from end to end of the paper (See Fig. 2). The next directions would be "From 1 to 3, and from 6 to 8"; the next "From 1 to 2, 3 to 4, 5 to 6, and 7 to 8," etc. Many combinations are possible, both in horizontal and in vertical lines (Fig. 3), and the children delight in making the sheets "balanced" with a little space left for their initials. If the sheet is "perfect" the teacher draws a *blue* frame around the initials; if "almost perfect," a red frame; if "not as good as it should be," a black frame. This kind of exercise is important. It is like drill in the fundamental operations in arithmetic. *Drill gives Skill.*

ORDERLY ARRANGEMENT appeals to even the youngest children, especially when it is encouraged by the use of color. Plate V shows a few of the New Papers, which are now delighting both pupils and teachers in the Pierce School, Brookline, where Miss Anne Chamberlain is Supervisor of Drawing. In each case "the same old papers" are used,—those furnished by the town, some ruled and some unruled. But the children and the teacher discuss the most sensible and *beautiful* arrangement possible. The sheet is then ruled for the exercise, with any color the pupil may select, provided it is a middle color.* The colored lines are indicated in the Plate by the dotted lines. Ample precedent, were any needed, for such use of ruled lines in color is furnished by medieval work, and the justification of it in modern practice, solely upon the ground of beauty, is to be found in the Mosher catalogs, and in some of the Mosher books, notably "*Circum Præcordia*," by Thomas W. Parsons. "The children are wild with delight about such work," said one of the Pierce School teachers. "They even specify where I shall put my percentage mark so as not to disturb the balance of their work." The one rule hardest to enforce, because of a bad habit of long standing, is this: The blank space between the last line of text and the bottom of the page must be greater than the blank space at the top of the page.

LETTER WRITING should receive more attention. Ruled paper is no longer "in good form" in the social world, nor is it in the business world. Why should it continue to be in the school world? A sheet of stout paper ruled with heavy *black* lines (India ink) to show a typical spacing of a letter written on "note-size" paper, similar to that shown at 4 in Plate III, placed within the folded sheet upon which the letter is to be written, will give the beginner sufficient guidance as to position of lines and widths of margins. Another sheet cut to a size to slip inside the envelope, and ruled as shown at 3, Plate IV, will assist in locating the address, the "Return" and the stamp.

COVER PAGES for written work of various kinds should be regarded as an opportunity for training the taste. In the very lowest grade, "the correct form" is as important at the outset in drawing as in reading or spelling. A Templet may be made by the teacher, or by one of the advanced pupils, as shown at 5, Plate III. Use a card 6 x 9 inches in size. The vertical measures are as follows: From the lower edge upward, $\frac{3}{4}$, $2\frac{3}{4}$, $\frac{5}{8}$, $1\frac{7}{8}$, $1\frac{1}{2}$, $\frac{7}{8}$, $\frac{5}{8}$, total 9 inches; horizontally, from left to right, $\frac{1}{2}$, $\frac{3}{4}$, $3\frac{1}{2}$, $\frac{3}{4}$, $\frac{1}{2}$, total 6 inches. The smaller rectangle is $\frac{7}{8}$ inch wide. Punch the holes for the corners of the margin line, and cut out the rectangles. Fit the templet to the cover sheet, trace the two rectangles, locating the areas for title and initials of pupil, and make the four dots for guidance in ruling the margin lines. The light pencil lines may be gone over in color. The printing areas may be tinted, the background between these areas and the margin lines may be tinted. Many pleasing combinations are possible. The pupil thus early becomes accustomed to seeing a well-laid-out cover. Of course such a templet can be worked out for a cover of any shape used by the class. As soon as any written work becomes individual in shape each pupil should be led to make a pleasing arrangement of his own.

*The Munsell crayons are especially valuable here. Only colors in middle value look best, for they strike a color note half way between the tone of the paper and that of the pencil or ink, and therefore "keep their place" in the effect of the sheet as a whole. This can be convincingly demonstrated by comparison.

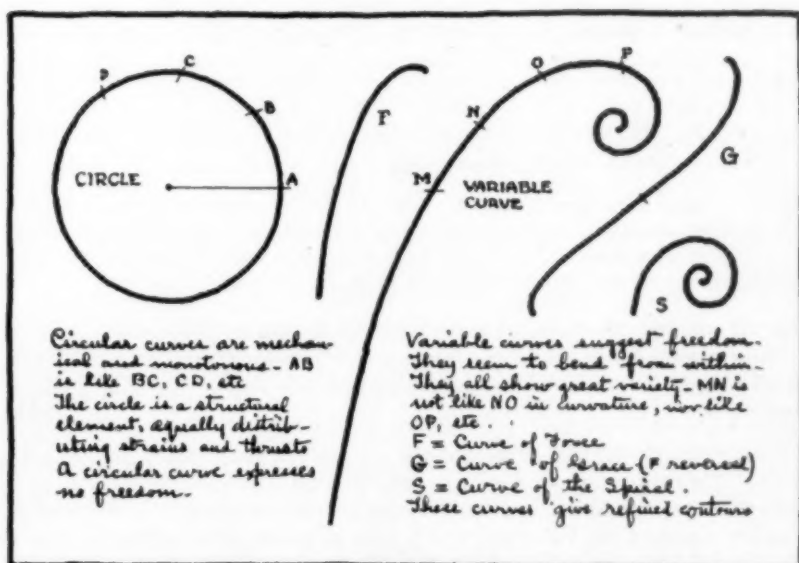
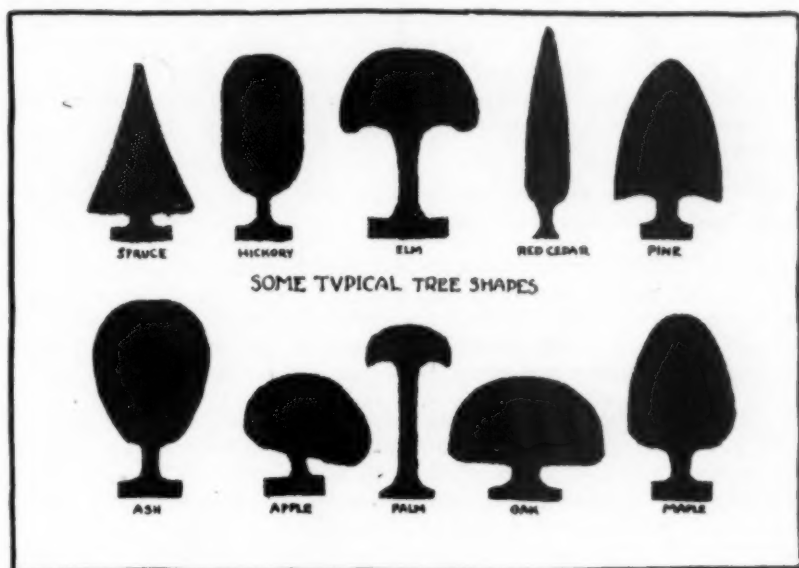


PLATE VII. OBSERVATION SHEETS, Grades VII and VIII. The tree shapes in the upper sheet in the original were tinted a conventional color, with margin line to correspond.

THE ADJUSTABLE FRAME should take the place of the templet in determining size, shape, and arrangement, in illustrative drawing or in drawing from the fall nature material. Each child should have his own pair of "L's," cut from thin stiff card or thick paper, and kept in his work envelope. Each L should be about 7 x 10 inches in size, and at least 1 inch wide, as indicated at 4 and 5, Plate IV. No exercise should be considered as finished until the pupil has achieved the best possible result of which he is capable at the time, not merely in drawing, but in color and in arrangement.

COLOR STUDY should have a prominent place in the fall term. It should include observation, comparison, classification, and imitation.

GRADES I AND II. Collect samples of yellows, reds, purples, blues, and greens. Lay out a sheet for each color, such as that shown at 2, Plate VI. Make the ruled lines (dotted in the illustration) of the color the sheet calls for. Arrange the samples in an order from light to dark or from brilliant to dull. This will give a basis in experience for appreciating a "middle value" color. Notes as to the samples and whence they came will add interest to the sheet.

GRADE III. Collect samples of hues,—the yellow-to-red colors, the red-to-purple colors, etc. Lay out a sheet for each group as indicated at 3, using an appropriate color in place of the dotted lines. The samples should be arranged in order from that in which one leading color is predominant to that in which the other leading color is predominant. This will give a basis in experience for appreciating the exact intermediate hue (complementary to a leading color).

GRADE IV. Make studies of berry, pod, and fruit sprays, giving special attention to the colors involved, and definitely locating these by means of the Munsell or other Charts. Make each sheet harmonious in color. The dotted lines indicate where some color in the specimen may be repeated or echoed. Have each sheet perfectly balanced.

GRADE V. Make studies of sections of fruits and vegetables, giving special attention to arrangement and color schemes. Fig. 5 shows a typical sheet. The original drawing was made by a Porto Rican boy under supervision of Miss Floy Campbell. The dotted lines, the ornamental initial, and the little circles, show where colors may be added to complete the harmony of the sheet as a whole.

FORM STUDY. In the upper grammar grades the initial emphasis may be upon the forms of things, as a basis for color study a little later.

GRADE VI. Make collections of leaves. Classify leaf forms upon the basis of the geometric figures. Make as many drawings as possible of available varieties. See Fig. 6, Plate VI. These may be tinted of uniform conventional color, and the enclosing lines (dotted in the illustration) brought into harmony to complete the sheet as a scheme of color.

GRADE VII. Study the shapes of trees, by clipping, making photographs, and sketching. Practice cutting typical decorative shapes from paper. Arrange a sheet of these forms. Trace them, and color them all alike, in some conventional tone, repeated or echoed in the margin lines, as indicated in Plate VII.

GRADE VIII. Study the fall nature material with an eye made keener through a knowledge of curvature. As a preparation have each pupil make such a sheet as that shown in the lower part of Plate VII, an Eighth Grade sheet of about average excellence. The curve F, in the plate, is the lower part of the Variable Curve. This part was called by Ruskin the curve of *force*. The curve S is the upper end of the Variable Curve, and is known as the *spiral*. Two curves like F combined as at G constitute the "Line of Beauty" or Hogarth, or the curve of *grace*. Begin sketching seed packs, sprays, etc., to make evident their beauty of line.

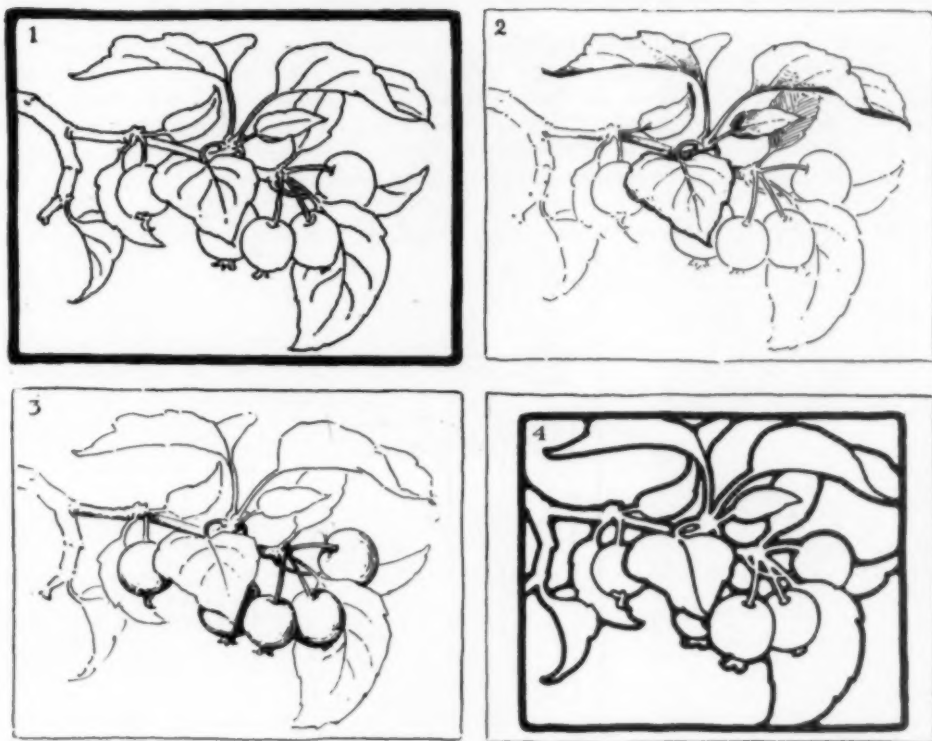


PLATE VIII. SKETCHES IN PEN-AND-INK by Henry T. Bailey.

DRAWING, like speaking, demands stress or emphasis to bring out clearly the intention of the author. In learning to read, the child is not allowed to say merely "JOHN-SEES-A-BLACK-CAT." He is required to answer definite questions by emphasis alone. For example: The teacher asks, "Who sees a black cat?" and the pupil replies, "John sees a black cat"; or "What animal does John see?" and the answer is, "John sees a black cat;" or again, "What is the color of the cat that John sees?" "John sees a *black* cat." In a similar way, a drawing should reveal the artist's intention.

NO. 1 was traced from an original drawing in pencil (Seventh grade pupil). While it is an unusually well composed spray of Crab Apple and faithfully drawn, it lacks emphasis. The effect is weak (partly on account of the too heavy enclosing form) and confusing. An unimportant vein is drawn with just as heavy line as the most important contour.

NO. 2 shows the same spray rendered to call attention to a vigorous and pleasing group of leaves. The *foliage* of the Crab Apple is emphasized.

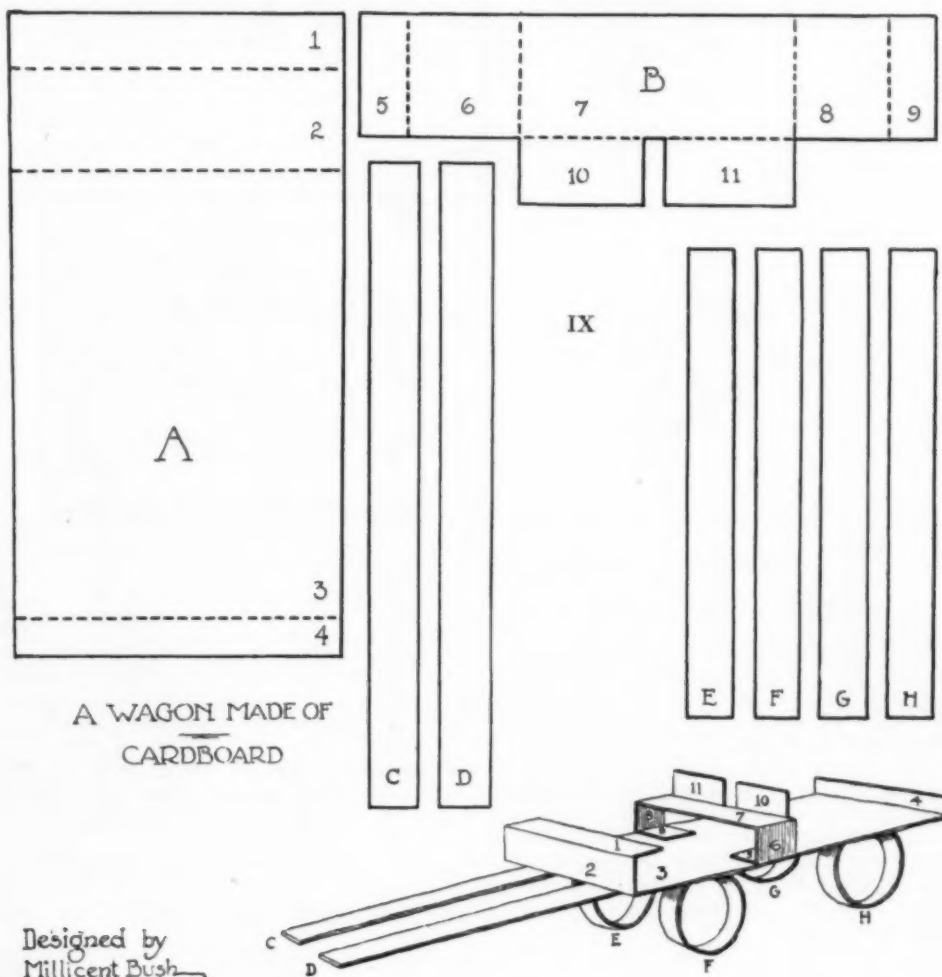
NO. 3 shows the same spray rendered to call attention to the apples. The *fruit* of the Crab Apple is here emphasized.

NO. 4 shows the same spray rendered as a flat decoration. The enclosing form is reduced in size to connect with some of the leaf forms, and thus make more evident the areas of background. The *pattern* made by the various shapes is emphasized in this case. To give a more pleasing variety in areas one apple was enlarged. It might have been simplified and much improved by changing the direction of some of its lines, but that is another story.

Emphasis is given where desired:

1. By strengthening the lines.
2. By accenting the contrasts of light and shade.
3. By adjusting the values (the dark-and-light).
4. By intensifying the color.
5. By increasing the amount of detail.

DRAWING WITH EXPRESSION, which corresponds with reading with expression, should be insisted upon from the primary grades throughout. See Plate VIII. The tracing of an unaccented drawing several times, and the treatment of that same outline to bring out one feature or another, is a profitable exercise. The outline should be very simple in the lower grades, but more complex in the upper grades. The children "catch on" at once, as in reading, and greatly enjoy it. Without such interpretation there is little *art* in nature drawing.



CONSTRUCTIVE PROBLEMS. As soon as children know how to handle the ruler, the making of things in paper may begin. One of the most alluring of kindergarten problems was brought to our attention by Miss Seaver, of the Boston Froebel Club. It is shown in Plate IX. The order of procedure is evident from the drawing. The parts are first cut from paper as indicated, then folded and pasted, letters and figures in the flats corresponding with those in the picture.

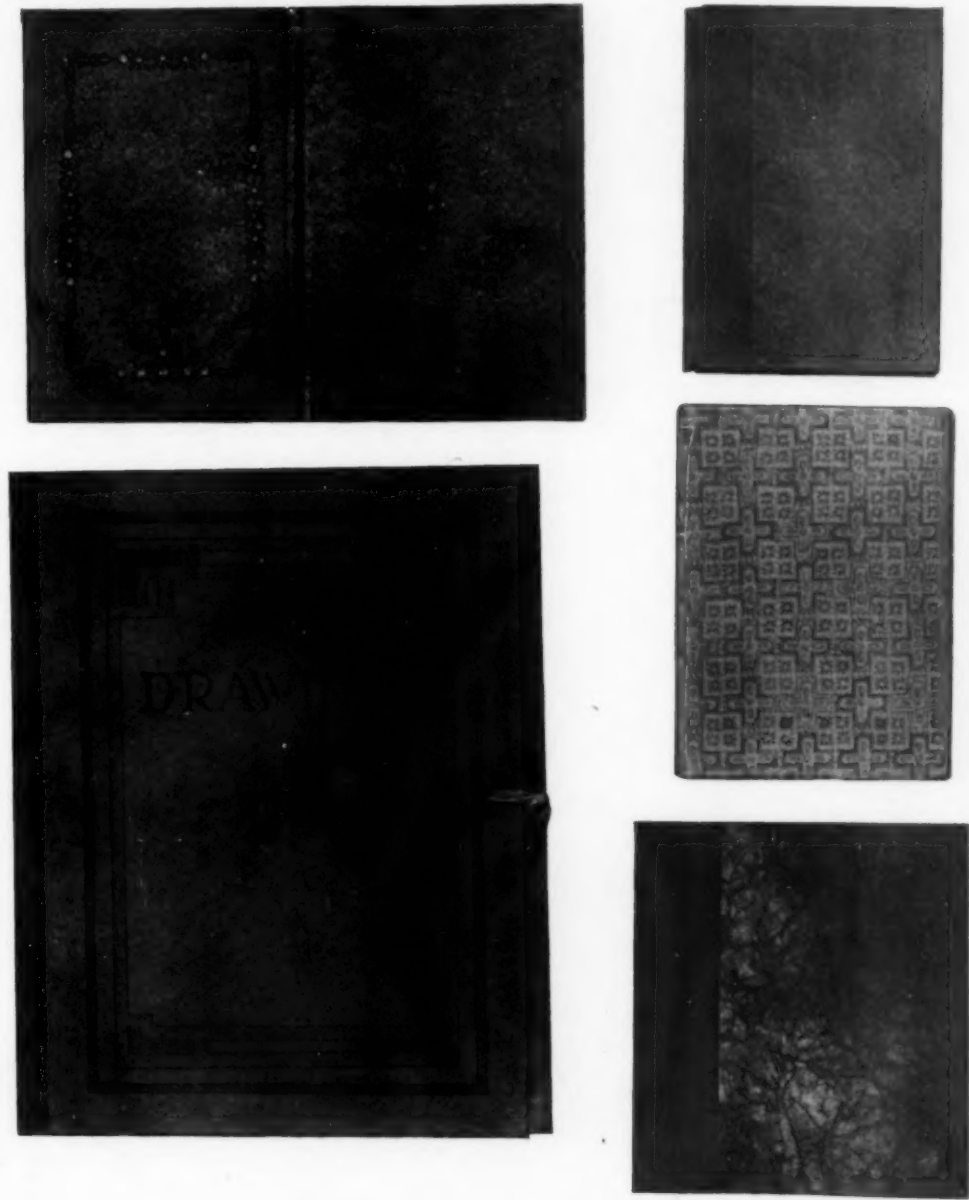


PLATE X. VARIOUS WAYS OF TREATING THE COVER OF SCHOOL PORTFOLIOS.

INDIVIDUAL PORTFOLIOS should be begun by the children in all the upper grades early in the term, and completed by the end of October. Plate X shows several ways of making the covers attractive. The first is a spattered cover with stencil decoration, by Lee Doo of the Oriental School, San Francisco, Cal., where Miss Katherine Ball is Supervisor of Drawing. The

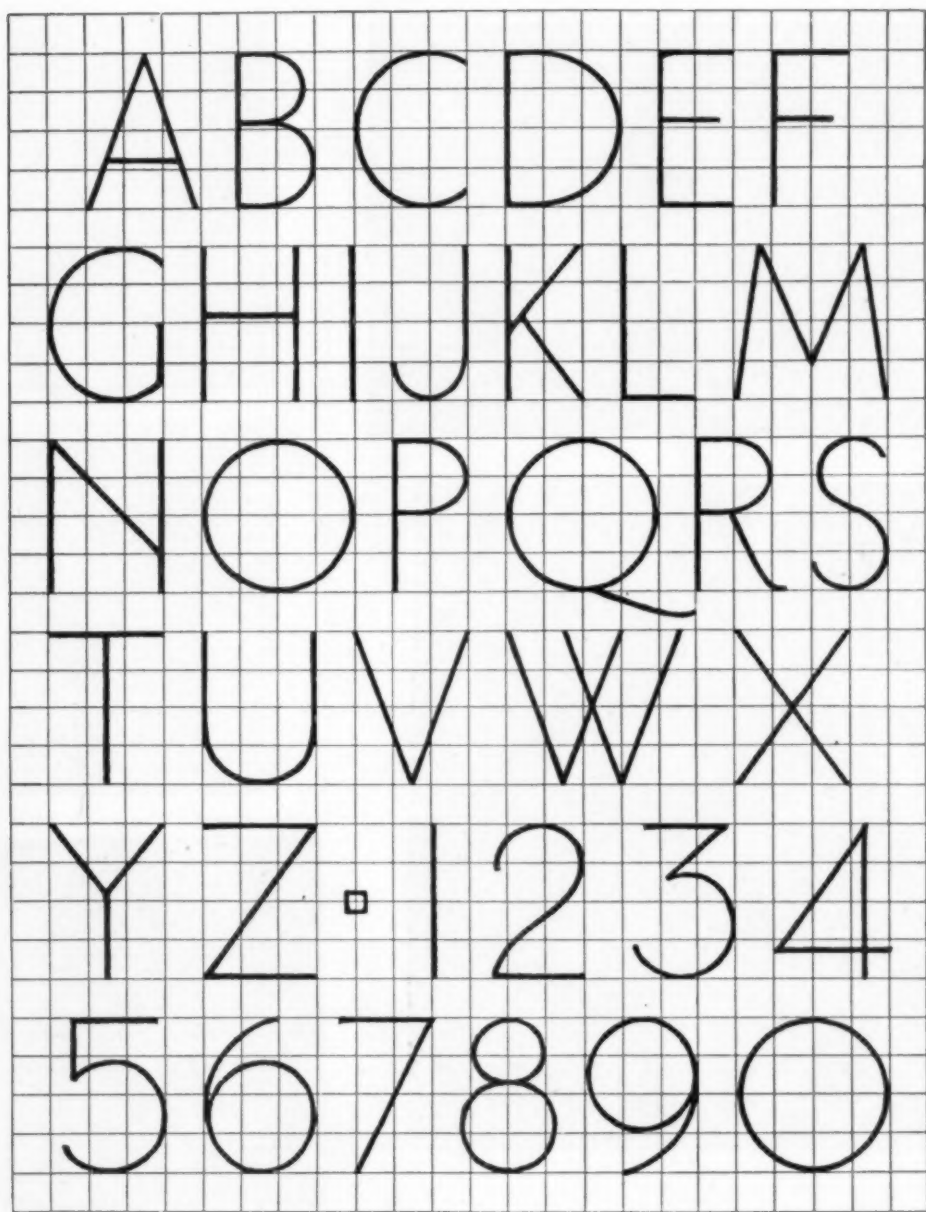


PLATE XI. An alphabet. Even stroke letters having the general proportions of the best Roman lettering. Drawn by George Koch. This plate is here reproduced through the kind permission of the Prang Publishing Co. from *Industrial Art Text Books*, Part Five, by Bonnie E. Snow and Hugo B. Froehlich. Pupils who begin with such a finely proportioned alphabet as this will have nothing to unlearn later.

STORY HOUR
LIBRARY BUILDING
THURSDAY 4PM

EXHIBITION
FOLK DANCING
PUPILS OF ROOM 5

CANDY SALE
BERGEN ST. SCHOOL
FRIDAY DEC. 20

CONCERT
AUDITORIUM
MONDAY 2PM

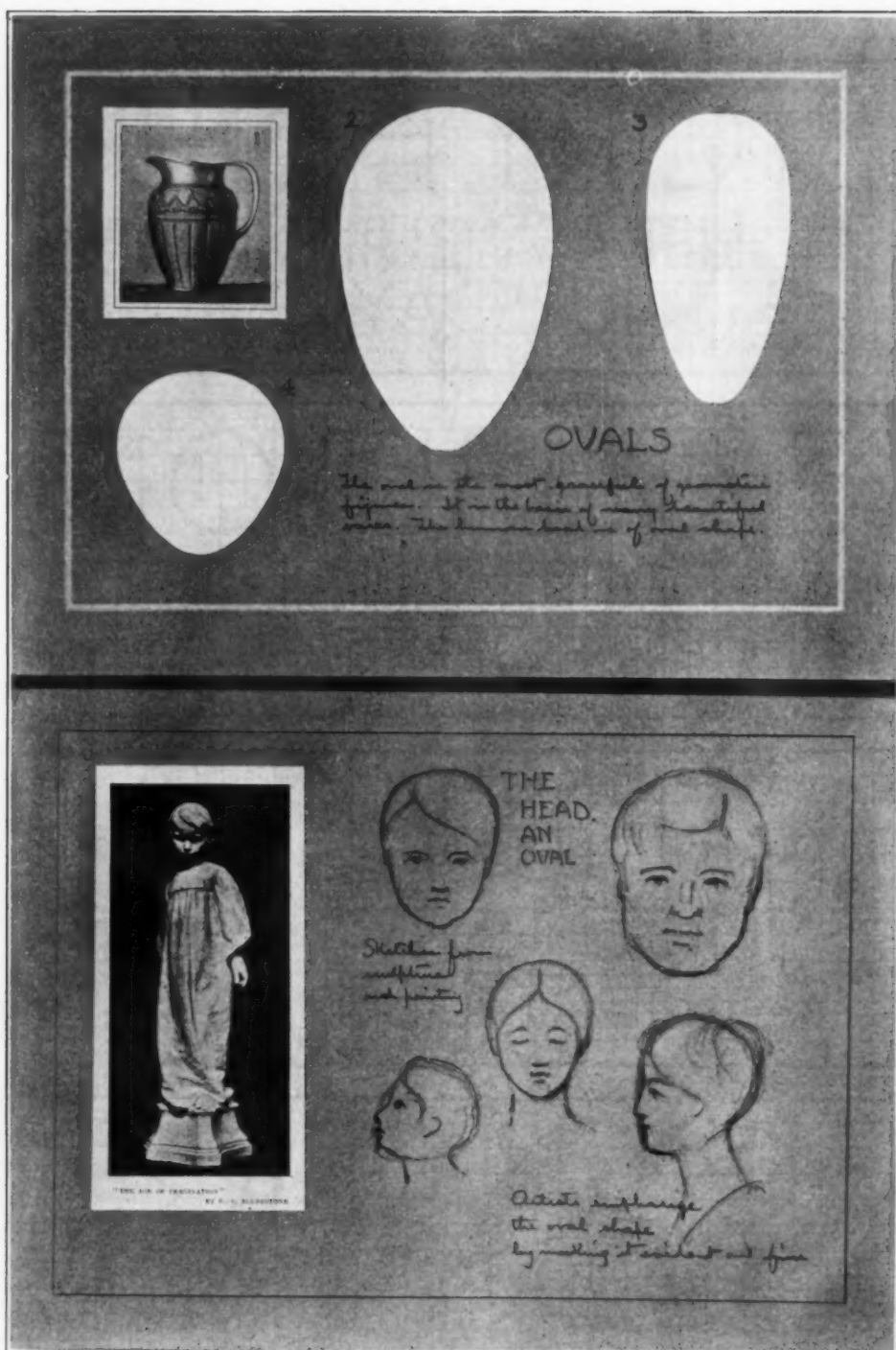


PLATE XIII. THE RESULTS OF OBSERVATION LESSONS, LAST GRAMMAR OR FIRST HIGH SCHOOL YEAR, SHOWING THE OVAL AND OVAL FORMS.

second (at the right) is a cover made from marbled paper, by a pupil under the direction of Miss Shannon, State Normal School, Warrensburg, Mo. The "Drawings" cover was produced by drawing in colored crayon upon a plain cover paper. The cover with a repeating pattern was made by block printing on white cloth. It was made by Yee Tai, Oriental School, San Francisco. The fifth (lower corner) was made from ordinary manila drawing paper, wet, blotted with color, squeezed tightly in the first, then ironed out flat and pasted to the cardboard. The original, as handsome as a Chinese crackle-glazed vase, was made by a Sixth Grade pupil, State Normal School, Salem, Mass., under the direction of Mr. Frederick Whitney.

GOOD LETTERING should be an ideal in every grade. In even the primary grades such an alphabet as that shown in Plate XI will furnish excellent material for practice in vertical, horizontal, and oblique lines, and bold curves. The proportions of these letters, once in mind, will serve as a basis for the best Roman forms in the upper grades. As both the forms of the letters and their spacing when combined for words are measured by squares, their use in any size is not difficult. See Plate XII. For these fine examples we are indebted to Mr. Froehlich, Miss Snow, and the Prang Company. The plates are reproduced from *Industrial Art Text Books*, Part Five.

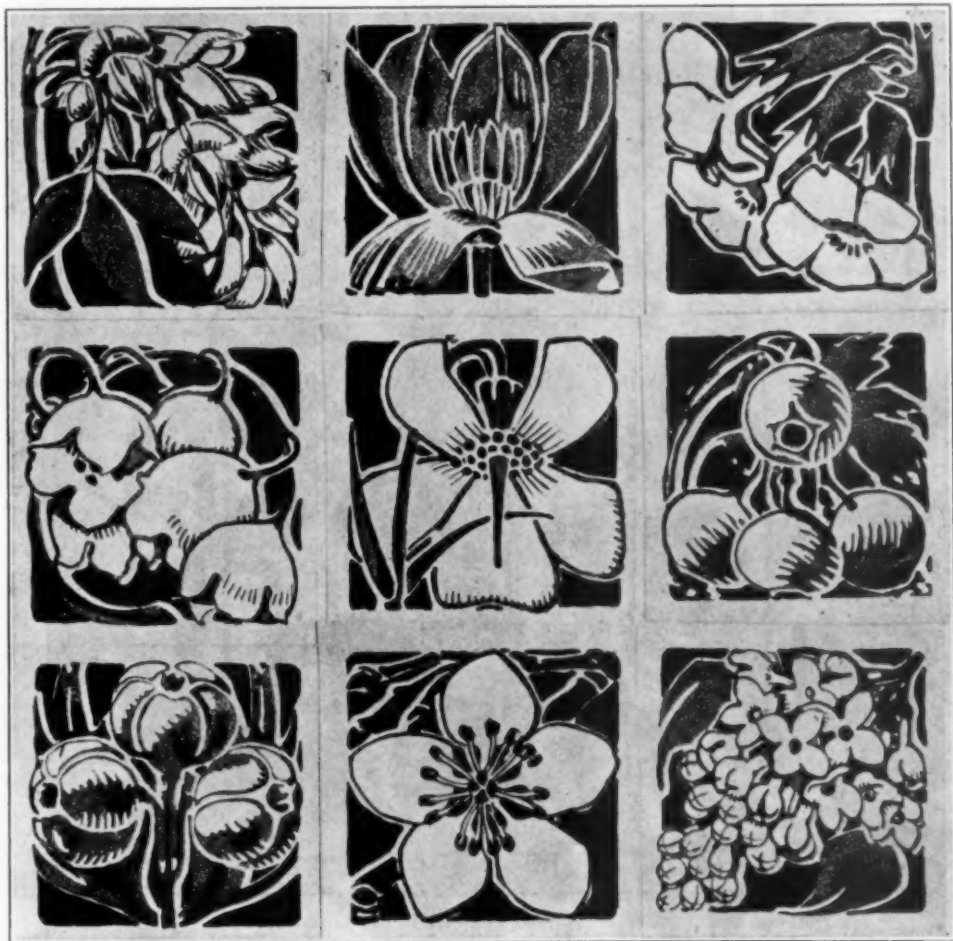


PLATE XIV. THE DECORATIVE RENDERING OF NATURE MATERIAL SUCH AS FIRST YEAR HIGH SCHOOL PUPILS MAY ACHIEVE. REPRODUCED FROM "KIND UND KUNST"



PLATE XV. SOURCE MATERIAL FOR DESIGN, drawn by *R. James Williams*, Worcester, England, in watercolor with ink outlines. An example also of a well-arranged sheet.

OVALS. In the highest grammar grade and in the first year high, the study of the oval should begin. Look for it in seed packs, in manufactured objects, in pictures of people and in sculpture. Collect illustrations. Cut ovals from paper. Make sketches of objects involving the oval. See Plate XIII. All this is in preparation for structural and personal design later.

DECORATIVE RENDERING of fall flowers and seed packs is well exemplified in Plate XIV clipped from *Kind und Kunst*. The originals were in black, white, and one color in middle value. Other examples of decorative rendering are shown in Plates XVI and XVII. These were produced by High School pupils, Madison, Wisconsin, under the direction of Miss Bernice Oehler. The originals exhibited unusually fine coloring, all lost, alas, in halftone reproduction. The study of "pure design" as Dr. Ross calls it,—the attempt to achieve "simple beauty and naught else" in a decorative arrangement of selected material on paper, with no thought of "application" is a legitimate and valuable activity.

SOURCE MATERIAL for use in decorative design should be gathered during September and October. Almost any natural form, almost any combination of colors found in nature, in pebble, lichen, leaf, seed-pack, insect, bird, or animal, will prove suggestive. Plate XV, a beautifully drawn sheet of seed cases by R. James Williams of England, is a good model for high school pupils to follow. This was sketched in pencil, tinted in water color, and finished in ink.

STRUCTURAL DESIGN of high school grade should be the outgrowth of local conditions and needs.

PLATE XVIII shows a shelter located beside the electric car tracks, Brookline, Mass. Here is what the Supervisor of Art, Miss Anne B. Chamberlain, has to say about it:

"The Heath School Shelter' located on the grounds of the Heath School on Boylston Street, Brookline, was suggested by the need of some protection from the weather while waiting for electric cars. As the Boston Elevated Railway Company would do nothing toward meeting this need, the Principal of the School, Mr. J. L. Richardson, decided that he, with his eighth and ninth grade boys, could tackle the problem.

"Early in February in a basement room of the school the boys prepared the timber and in the spring put it together in the yard at the back of the school. This work was all done at odd moments but mostly out of school hours.

"It is a building 12 ft. wide in front, 8 ft. deep and 8 ft. to the slant of the roof. The openings in winter are filled with removable panels. After it was completed the Park Commissioners put it in place for the boys and it has been most heartily appreciated by the friends and teachers of the school."

And here follows the wise comment of Mr. George I. Aldrich, the Superintendent of Schools, as published in his annual report:

"Among the other activities of the school the work in manual training has been notably successful. During the last year the older boys constructed a shelter which has been located beside the electric car tracks. A picture of this shelter appears on another page. Instances are not lacking in which, as it seems to me, the interests of pupils have been sacrificed through the mistaken policy of those in authority over them. For example, up to a certain point a class in domestic science would profit by preparing school lunches. Quite early, however, comes the time when this work may cease to be of educational value. It provides a convenient and inexpensive method of supplying lunches and, unduly influenced by this fact, girls may be permitted or required to thus use time and energy which should be given to other things. In the same way, it is clearly desirable that manual training classes shall, up to a certain point, occupy themselves with the execution of minor repairs and the construction of various articles needed at the school or useful in the home. In this way the instruction is given in concreteness, a certain practical reality which reacts on the boys beneficially. But we must be on our guard lest we sacrifice the interests of the boys. They may set enough panes of glass to acquire skill in the process, but they are in the manual training class, not primarily to set glass, but to gain a knowledge of the largest possible

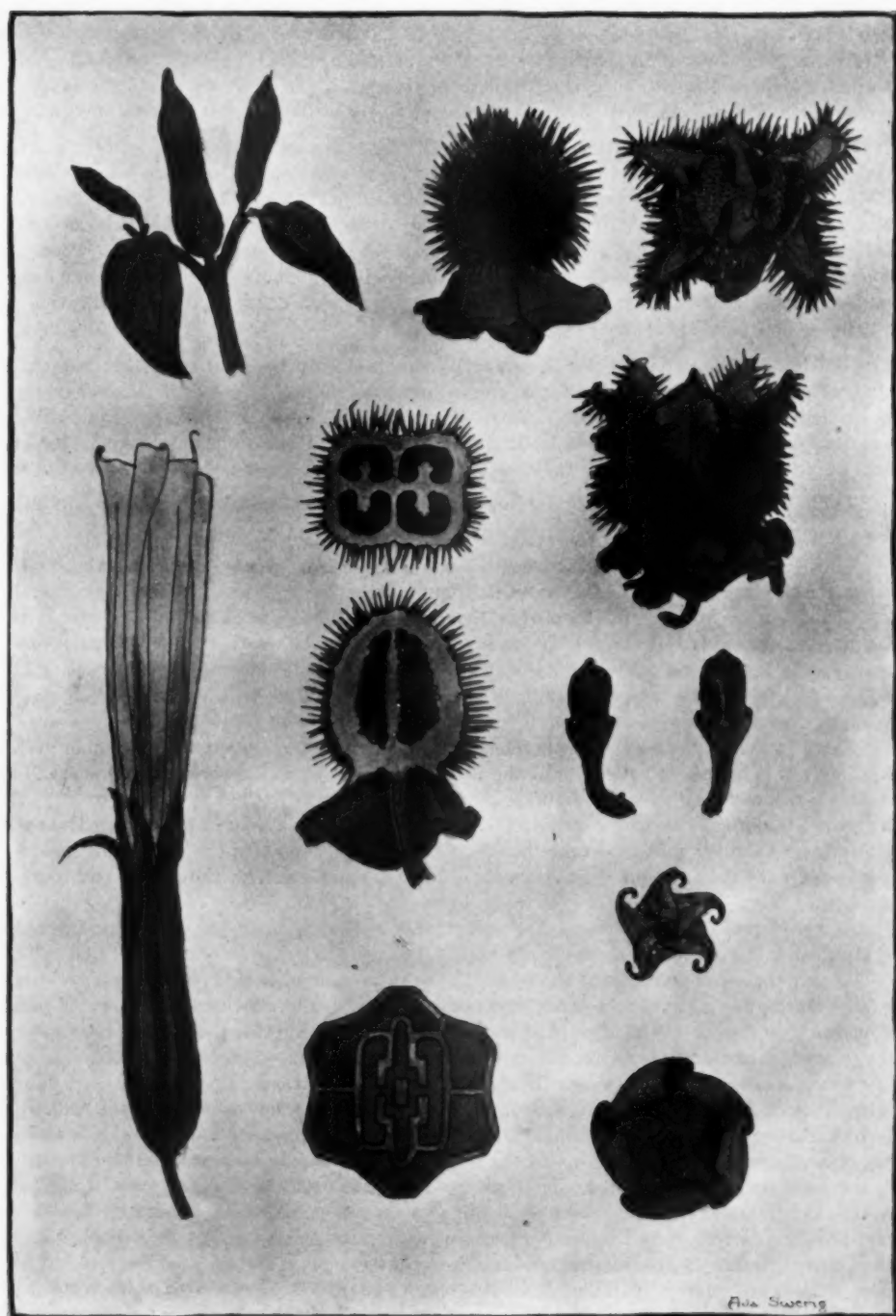


PLATE XVI. Studies from the Jimson weed, by a high school pupil, Madison, Wisconsin, under the direction of Miss Bernice Oehler.

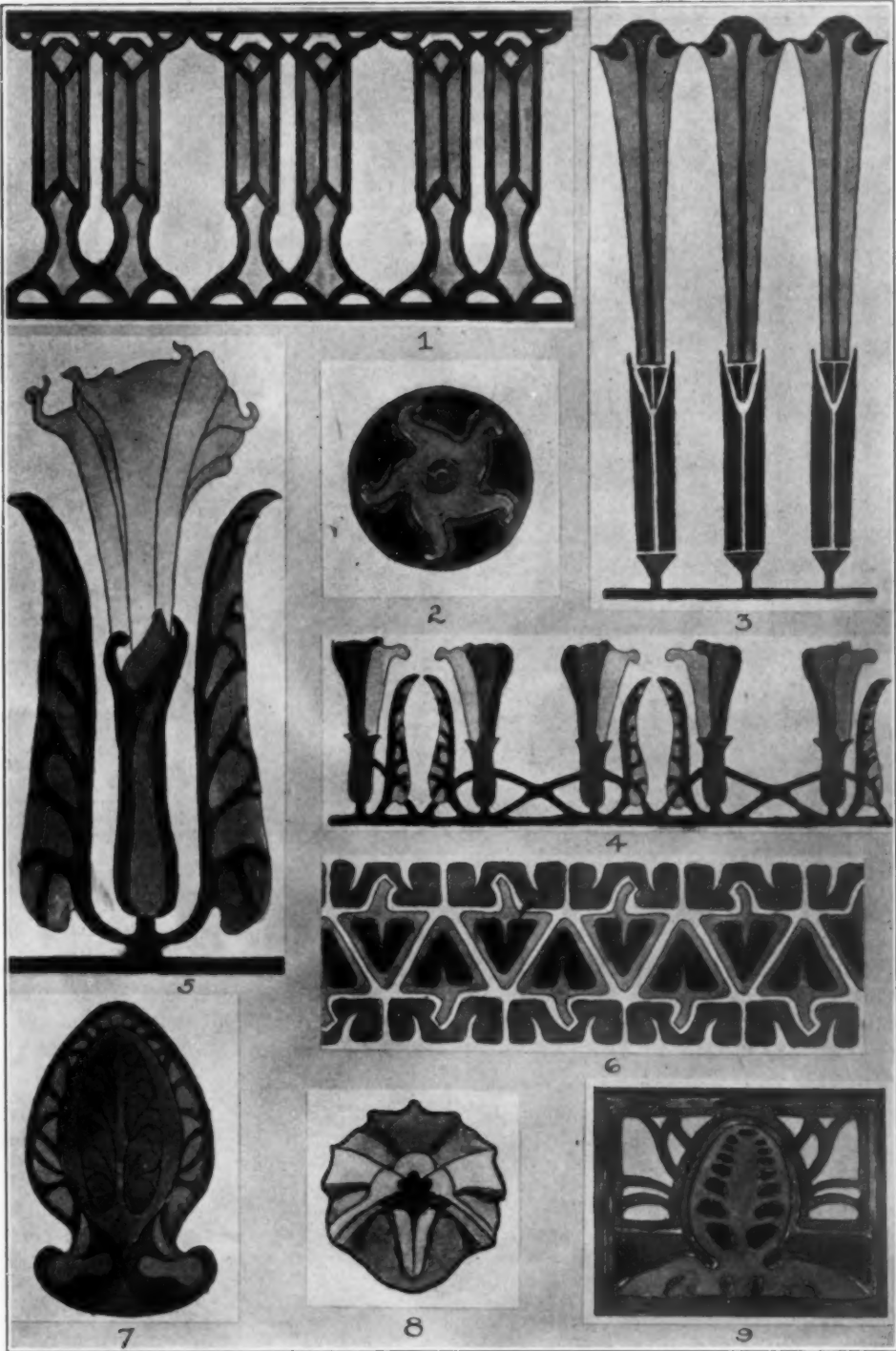


PLATE XVII. Decorations derived from the Jimson weed by pupils in the high school, Madison, Wisconsin, under the direction of Miss Bernice Oehler.

number of mechanical processes. In the public schools of the town manual pursuits of varied kinds, for both boys and girls, have long occupied a prominent place. It has been our effort to maintain a just balance between the two considerations suggested above, and the Heath School shelter may serve as an illustration of the outcome of such an effort."

PLATE XIX, page 35, shows jewelry of pierced silver and silver wire, designed and made by pupils in the Hutchinson Central High School, evening classes, Buffalo, N. Y., under the instruction of Paul H. Shramm.

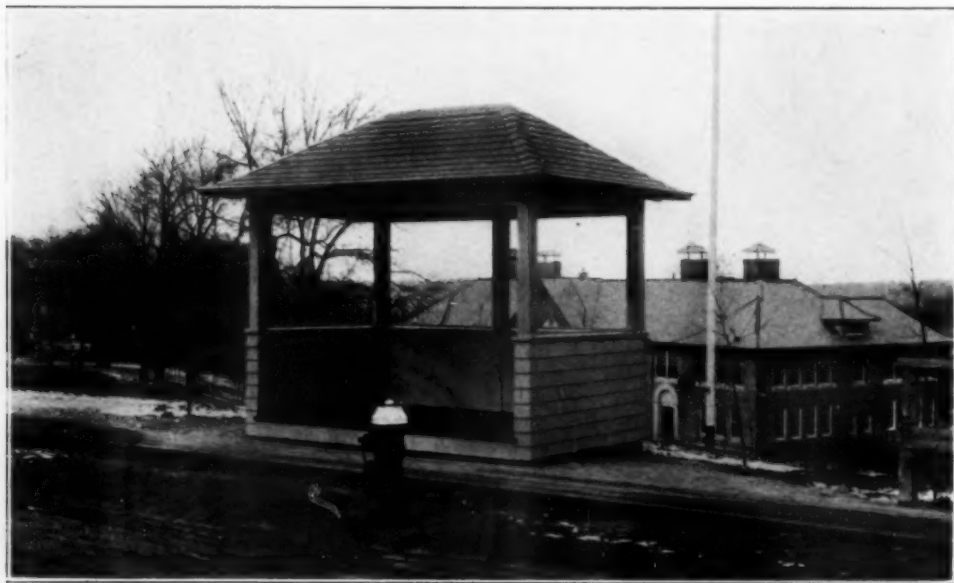


PLATE XVIII. THE HEATH SCHOOL SHELTER, BROOKLINE, MASS., BUILT BY THE PUPILS OF THE SCHOOL.

SEPTEMBER DECORATIONS. The decorations on Plate XX, page 38, were designed by Mr. Bailey and drawn by Mr. Davis. They are all from motifs especially related to the month of September, and adaptable to various schoolroom uses—for the blackboard, language papers, essays, etc.

PLATE XXI, page 39. This calendar design for the blackboard, by James Hall, is the first of a series that Mr. Hall will contribute to the SCHOOL ARTS MAGAZINE this year. The treatment throughout will be simple, direct, and effective. All the lettering may be done by using a squared crayon (whittled with a knife) which gives a stroke similar to that of a reed, or quill.

SILHOUETTES are often effective as decorative elements in history and language papers. Plates XXII, page 42 and XXIII, page 43, contain source material of at least suggestive value. Silhouettes do not have to be black. When combined with written or printed text they are sometimes much better in a gray of just the right value to make them hold their place on the page without being obtrusive.

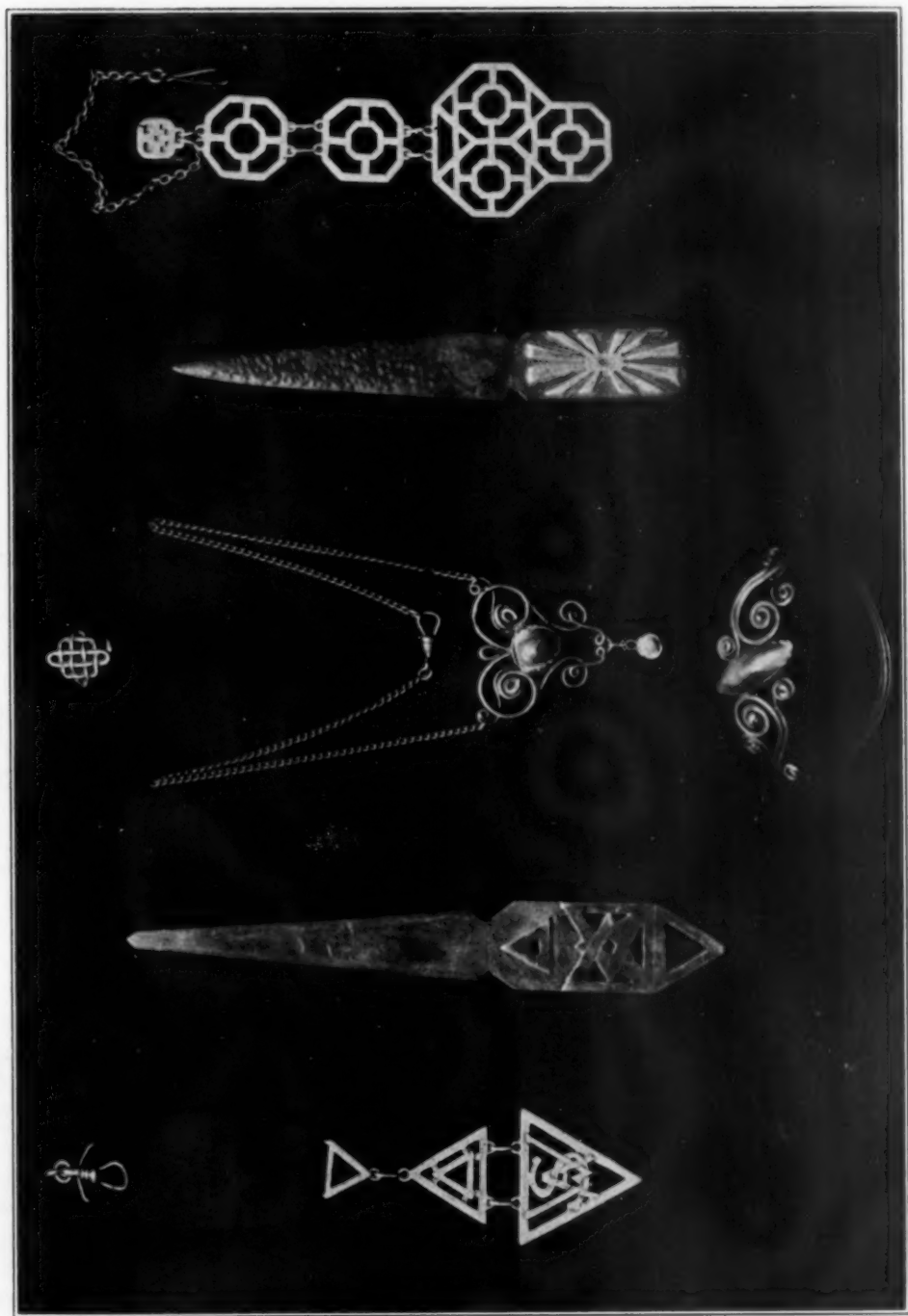


PLATE XIX. Jewelry by pupils in the evening classes, Central High School, Buffalo, N. Y., under the direction of Paul H. Shramm.

Editorial Comment and News

THE NEW DRIVE

IT is not a Teutonic drive on Verdun or any other fortress. It is a drive of our ancient and honorable company of allies upon the ever present armies of uneducated children.

The theater of action is every school-room. The attacking forces include big guns, machine guns, heavier-than-air craft, dreadnoughts, cruisers, submarines, torpedoes, gas tanks, barbed wire entanglements, and all other modern factors, including just hard-working patriotic human beings. In which class do you think you belong?

We will start the new drive with fresh vigor and radiant courage. Our slogan might be the popular "*Jusq' au bout*" of the valiant French, but alas "there ain't goin' to be no" *bout*. Unless we interpret "To the very end" to mean the end of our lives. As the Preacher saith, verily, "There is no discharge in this war."

THE NEW SLOGAN

Then let us adopt as our slogan for the new drive *Excellence now*. And let us understand that *now* means NOW. This spelling paper, this language test, this bit of map drawing, this portfolio, this coat-hanger, must be excellent. A man cannot break the ten commandments six days a week and achieve vital godliness on Sunday. Nor can the pupil whose "other school work" violates every principle of representation and design twenty-nine hours a week achieve taste and skill through the high-pressure discipline of that thirtieth hour devoted to "art." The qual-

ity that we call *art*, in any sort of human self-expression, has its source in a habit of the spirit,—a way of thinking and feeling about what has to be done. Such a habit, in all but the exceptional organism, can be established only through persistent daily practice under guidance. It cannot be clapped on for one hour a week only, like a Sunday necktie. Excellence must be the aim all the time.

THE NEW OBJECTIVE

Let us aim, therefore, to secure excellence, first, in everything that *must be done*; secondly, in the things that *ought to be done*; and to give third place, at least, to the things that *might be done*. A third grade child *must* produce his language and number papers; he *ought* to be able to recognize and name the principal colors; he *might* be taught to weave a real rug a half inch thick for a flimsy paper chair two inches high to stand upon.

Of course we specialists may argue that the school courses are all wrong; that repeating primitive experiences by weaving a crude rug of barbaric design (to support paper Mission chairs) is vastly more important for a twentieth century child of seven than learning to read, write, and cipher. But the fact remains that the big, good natured, lumbering public does not yet agree with us. That which we condescendingly designate in our "art" courses as "other school work" is likely for some time yet to get the lion's share of the school day. If our "art" is not dynamic enough to permeate and enrich and transform the

output of the "other studies," it is not real art, it is what Carlyle would call a *simulacrum*,—a tenuous, hollow, soapy, iridescent, wind-ball, foreordained to bursting and nonentity forevermore.

A first grade number paper may be as fine art, *considering all the conditions*, as a rich man's palace—even better, alas, than some we now see. And we believe that the surest way to get better architecture from adults thirty years hence, is to insist upon better handwork of every kind from children now. The child who is required to live up to all the light he has and to work at his highest level in completing a first grade project, will not only gain power for doing something better in the second grade, and then in turn for each succeeding grade, but he will come to have a right attitude toward every constructive project, and will bring to the solution of each one as it presents itself, a keener insight, a surer taste, and a higher skill.

Do not think for one moment that this emphasis of excellence in the external results of teaching language and number, history and geography, means the absorption of drawing as a formal subject of instruction. Drawing has its own inalienable rights to a place in the course of study, apart from its associational values. We must grasp more surely just what its own unique values are, and bring them to bear more directly in the educational process. But for the present let us stress esthetic righteousness every hour of the school day.

"But the supervisor of primary reading, and the sewing teacher and the cooking teacher, and the normal train-

ing teacher all object to my interference," we often hear. That is but natural if it be "interference." Not many people, even specialists, make any serious objection to really helpful co-operation.

THE NEW MAGAZINE

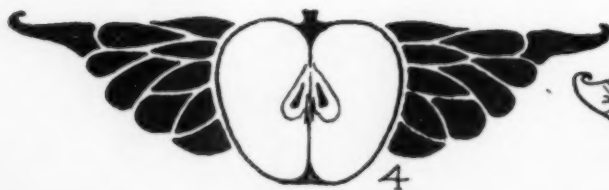
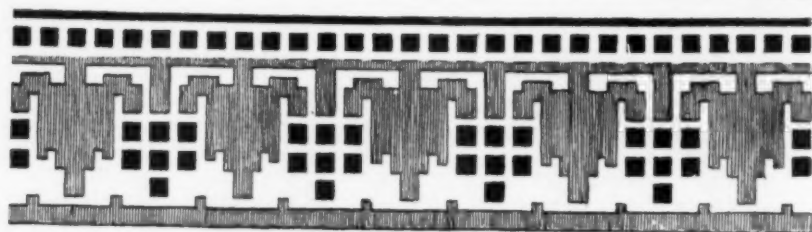
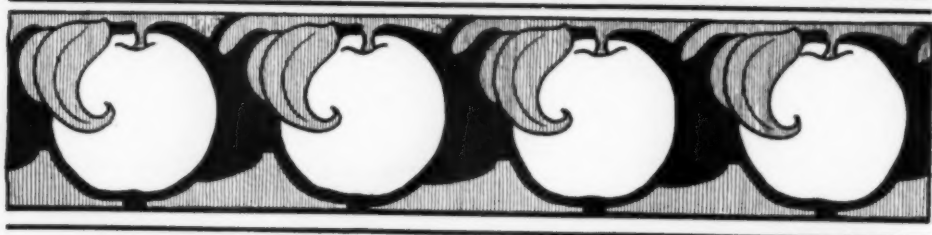
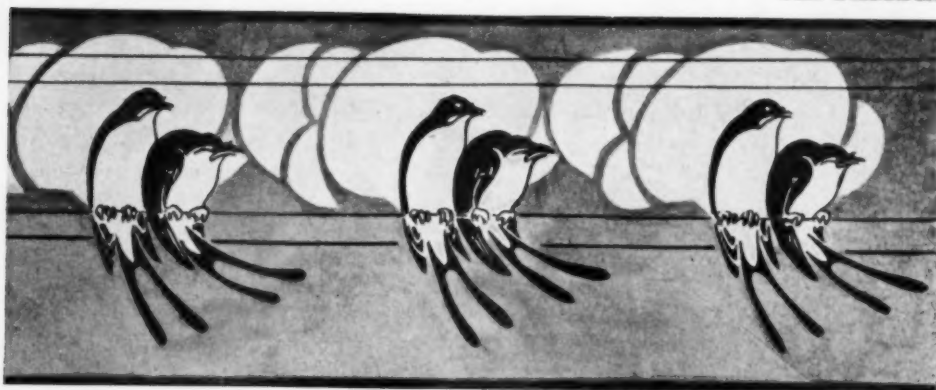
In the new volume of *THE SCHOOL ARTS MAGAZINE* which begins with this number, emphasis will be laid upon excellence in all school work. We hope by raising our standard of admission for all illustrative material and through the use of a better grade of paper, to give to our subscribers finer illustrations. Through the aid of our Advisory Board we hope to eliminate the less important and to present only the most important, the most directly helpful, the perennially-useful reference material. We aim to make *THE SCHOOL ARTS MAGAZINE* more completely than ever a working handbook indispensable to every ambitious teacher.

THE ALPHABETICON

The first work of the new school year in every room may well be the starting or the enriching of the school Alphabeticon. Most enthusiastic reports have been coming to the office from those who have made a beginning with this improved educational implement. Among the "Good Ideas" it has been given first place this month.

THE BORN LEADERS

Let us start the year with renewed determination to remember the talented children. A pupil is not growing vigorously who is not working hard. Arrange as many of your projects as possible with a minimum requirement for the low-powered, and an unlimited



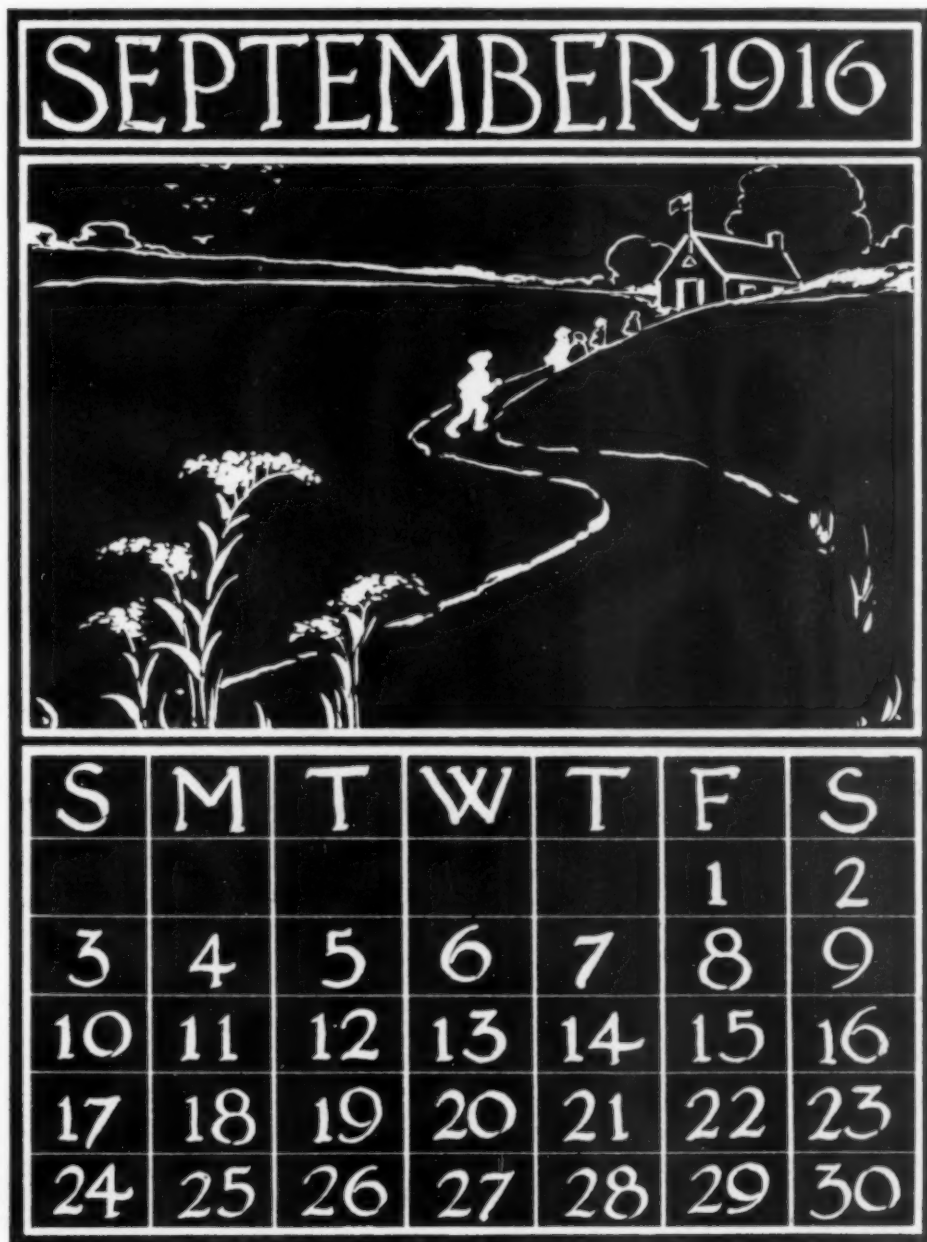


PLATE XXI. A SEPTEMBER CALENDAR for the blackboard, drawn expressly for THE SCHOOL ARTS MAGAZINE, by Mr. James Hall. The original was drawn with a pen and India ink on white card. It was "reversed" by the engraver, and the surface of the plate, which would have printed solid black was treated with a mechanical stipple, to make it print gray.

requirement for the high-powered. For example, a sheet containing a thoughtful drawing of one seed pod might be the requirement for even the dullest; a sheet with four drawings for the bulk of the class, and just as many sheets with just as many drawings as possible for the gifted,—the time limit being practically the same for all. Or, a sheet in silhouette might be the unit for the least skilful, in three values for the average, and in five values, showing several different arrangements, and in color, for the leaders. Everywhere the High School should lay its hand on the talented child in the grades, and make it possible for him to begin his high school courses long before he enters the school, and to receive credit for the same. The local art school should hold a similar relation to all high schools in its vicinity.

In Boston the Museum of Fine Arts co-operates with the schools as follows:

The Director of Drawing and Manual Training, through his assistants, watches the work of eighth grade pupils who propose to enter the High School, and encourages those who show some talent to apply for scholarship in the "Vocational Drawing Class." Last June perhaps a hundred students applied and presented samples of their work. Some thirty of these received scholarships. They worked in the class for an hour and a half daily throughout the year under regular instructors in the Museum School. By arrangement with the Boston School Committee these students are excused from one study that would otherwise be taken in the High School, and receive for the vocational class work, on the recommenda-

tion of their instructors, five points per year of credit toward their diploma.

Dr. Fairbanks, Director of the Museum, says: "The work of this class has been serious, thoroughly professional in character, and the students have become so much interested that they do much work here outside the required hours. To me the interesting part of the plan is that we have during the two years since the course was started discovered one or two remarkably gifted pupils in the classes, and others who show real promise. To discover such pupils young and give them the right start is an important undertaking."

KATHARINE DAVIS WHITMAN

The entire school population of Newport, R. I., has suffered and grieved because of the death of the city's Supervisor of Drawing. Schools were closed early, where necessary, that the teachers might attend her funeral, and all the school flags were at half mast. The reason for such a demonstration is not far to seek. Everybody loved her. As the *Newport News* said, "Her nature was so frank, so open, so honest, so transparent, so clear as sunshine, that it was easy for everyone who knew her at all to know her well; and to all such she was one of the most precious of friends. Her coming was always a delight, and when she passed it was like the ceasing of exquisite music."

Miss Whitman was a graduate of the Massachusetts Normal Art School. She had supplemented this training with courses under Professor Dow of Columbia, and Dr. Ross of Harvard, and by travel in Europe. While Supervisor of Drawing in Northampton, Mass., twen-

ty years ago, she created a more than local interest in art instruction by arranging two show windows, in a large department store, to exhibit an ill-furnished room and a well-furnished room, with goods purchasable at that store. Miss Whitman was one of the pioneers in that movement for training in appreciation which is now dominating the thought of art teachers everywhere.

Of marked individuality, always appropriately and harmoniously gowned, a fountain of enthusiasm and joy, Miss Whitman was an embodiment of the art she taught so successfully.

A SIGNIFICANT COMPETITION

By authority of the Mayor of the City of Austin, Texas, a competition has been instituted for securing a design for a flag for the city. Anyone may compete. First prize, \$50. Second prize, \$25. Designs must be submitted before October 2, 1916. For complete information address Mr. F. E. Giesecke, Austin, Texas.

STIMULATING CONVENTIONS

Since the previous number of this magazine went to press five notable conventions of special interest to teachers of art have been held:

- (1) *The College Art Association of America*, at Philadelphia. Twenty-three colleges and several of the leading art museums were represented. The net result of addresses and discussions seems to have been: There should be college courses in Art leading to an A. B. degree. These should include history of art, appreciation, archeology, etc. A division of opin-

ion exists as to the amount of practice with the materials and processes of art expression which should be included.

- (2) *The American Federation of Arts*, at Washington. A large and enthusiastic gathering. The principal emphasis seemed to be upon the importance of securing closer and more helpful interrelations between the public schools, the museums and the people who create and are responsible for the use of the products of art and industry.
- (3) *The Eastern Arts Association* at Springfield, Mass. The largest meeting in the history of the organization. Extensive exhibits. The outstanding memory of both exhibition and platform program is that of the prominence now being given to "applied art" in every grade.

- (4) *The Western Drawing and Manual Training Association*, Grand Rapids, Michigan. "The most successful that we have ever had" says the Secretary. The exhibition was even better than usual. The relation of art instruction to the requirements of home life and to the industrial life of our time was the master topic.

All of which means, no more narrow specializing, no more water-tight compartments in education, no more purely theoretical, and no more merely practical. It must be "Each for all and all for each," as Emerson phrased it.

A NOTABLE COMPETITION

The New York City high schools have recently had the third contest for the Municipal Art Society Trophy for good draughtsmanship, in which

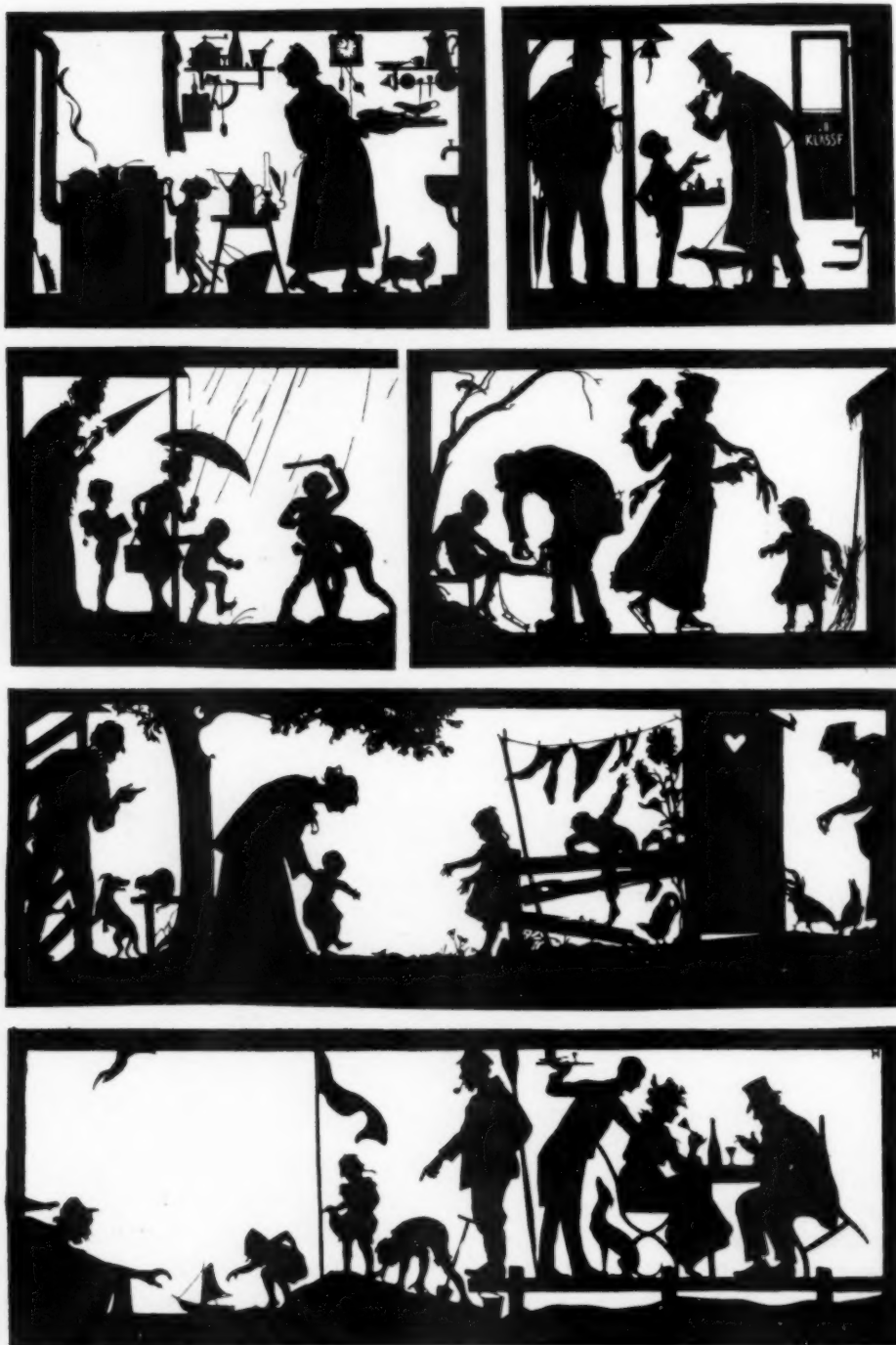


PLATE XXII. Some silhouettes showing excellent interpretations of objects and living forms * reproduced from *Kind und Kunst*.

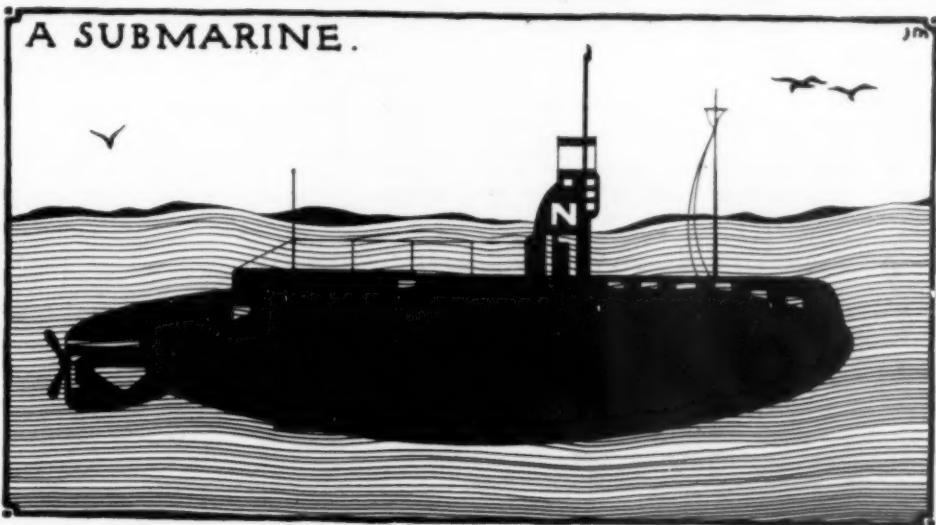
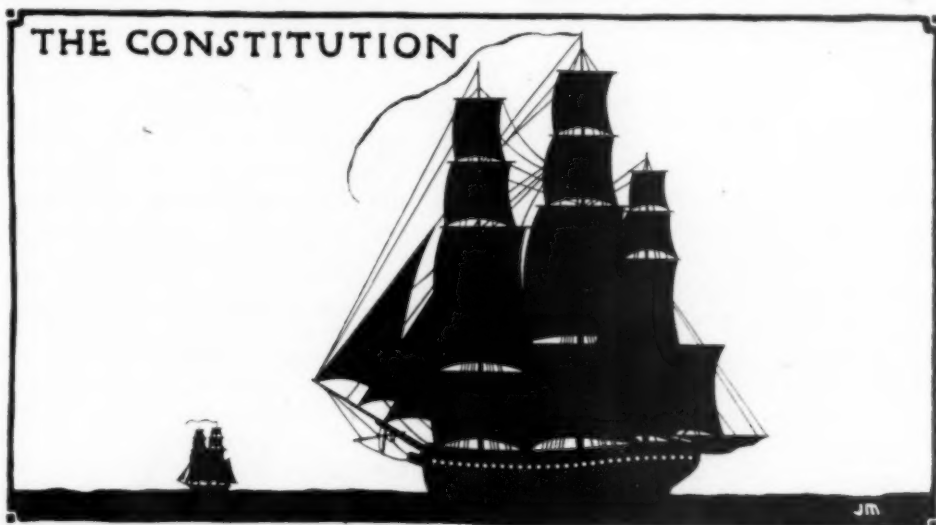


PLATE XXIII. THE LAST TWO SHIPS IN THE SERIES BY JOSEPH McMAHON WHICH BEGAN IN THE DECEMBER 1915 NUMBER.

the pupils compete, not as individuals, but as groups representing different schools. Seventeen teams of five pupils each entered the contest, the pupils in each team being students in the fourth term of the high school course. Mr. J. Winthrop Andrews, Director of Manual Arts, Yonkers, N. Y., Mr. Louis Wein-

berg of the College of the City of New York, and Dr. Haney, Director of Art in the High Schools, acted as judges.

The De Witt Clinton High School won the trophy by a total of 267.5 points. The Boys High School secured second place with 258.5 points,

and the Bushwick High School third place with 258.5 points.

On this same day, teams from ten high schools contested for a similar trophy offered by the School Arts League to advanced pupils. In this contest the De Witt Clinton High School again won first place, with the Boys High School second and the Julia Richman High School third. The trophy offered by the School Art League consists of a bronze medallion designed by Mr. John Flanagan.

Miniature copies of the two trophies were distributed to the winners at the Commencement Exercises of the De Witt Clinton High School. This school will hold the two trophies for six months, the next competition being scheduled for January, 1917.

ART MEDAL WINNERS. Medals are given by the School Art League of New York City to the pupil in each high school who secures the highest record in term marks and examinations for the first two high school years. The medals are named in honor of the late John White Alexander, who was president of the League from its foundation in 1911 until his death. The winners last June were: Alexander F. Berstein, De Witt Clinton High School; William Cohen, High School of Commerce; Margaret Dalton, Julia Richman High School; David H. Rogers, Stuyvesant High School; Marion Rees, Wadleigh High School; Hilda Altschule, Washington Irving High School; Edwin Bauer, Evander Childs High School; Marion Jamison, Morris High School; Dorothy Reid, Bay Ridge High School; Lloyd Morris, Boys High School; John Whitney, Bushwick High School; Max Goldberg, Commercial High School; Violet Gorman, Eastern District High School; Mildred I. Fleming, Erasmus Hall High School; Florence Cole, Girls High School; Minnie Weisberg, Bryant High School; Ada Edsall, Far Rockaway High School; Donald Weaver, Flushing High School; John Clerke, Jamaica High

School; Karl Weber, Newton High School; Andrew I. Hollister, Richmond Hill High School; and Ruth B. Griswold, Curtis High School.

ARGUMENTS in favor of art instruction are constantly being put into readable form these days. Three documents have recently come to the office which are full of incontrovertible statements that supervisors of drawing and others interested in promoting sound art instruction would be glad to see. (1) A publication of the General Education Board entitled "Changes Needed in Secondary Education," by Charles W. Eliot, President Emeritus of Harvard University. (2) "Practical Idealism," an address at the last graduation exercises of the School of Industrial Arts, Trenton, N. J., by Dr. Alfred Wesley Wishart. (3) An address of Dr. James P. Haney of New York before the Chicago Association of Commerce entitled "National Need of Art Crafters and Chicago's Call to Seek its Talent and Foster Industrial Art."

THE ANNUAL EXHIBITIONS of the leading art schools of the country are of more importance to art teachers than a dozen convention talks on art are likely to be. If you had to miss "The Newcomb" or "Miller's" or "Frederick's" or the Pratt Institute, or "Parson's" or "Dow's" or the Cleveland, or "Miss Church's," or your nearest Art Institute, or the Handicraft Guild or "Meyer's" or "Werntz's" or any other good Art School's *show* this last season, don't let it happen again. Plan for the visit in advance this year.

PROGRESSIVE PROOFS of a beautiful landscape by a California artist showing the stages in four-color reproduction by half-tone plates, (seven sheets) may be had by the first forty teachers who apply for them, sending 35 cents in stamps, to Mr. Pedro J. Lemos, Art Institute, San Francisco. They are ideal Alphabeticon material.

THE ART ALLIANCE of America may be able to help you market your work—drawing, painting, designing, metal work, leather work, woodwork, etc. Send for information to Miss Helen S. Hitchcock, 45 East 42nd St., New York, N. Y.

(Continued on page 46)

Books to Help in Teaching

The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. A starred title indicates that the book is, in our opinion, of exceptional value to our readers. Any book here mentioned may be purchased through our Expert Service Department.

How Children Learn to Draw

Occasionally a book is published of commanding importance. ***HOW CHILDREN LEARN TO DRAW**, by Professor Walter Sargent and Miss Elizabeth Miller, of the University of Chicago, is such a book. It is a plain unvarnished tale of the results of patient, persistent, open-minded and keen-eyed experiment with elementary school children to discover the facts. The record is orderly, detailed, sun-clear in statement, and completely illustrated. This book is the first of its kind in English. It does for American teachers what Dr. Kerschensteiner's four-times-larger volume was designed to do for the German teachers. Now for the first time we have an intelligent and reliable guide in teaching children to draw freehand. Moreover the book throws a flood of light upon the old problem of "drawing in connection with the other studies." It should be in every school library in the United States, and in the personal library of every Supervisor of Drawing. Price \$1.00 postpaid.

Industrial Art Text Books

PART FIVE of this prepossessing series by Miss Snow and Mr. Froehlich, illustrated by Mr. Koch, is a delight to the eye and a satisfaction to the pedagogic soul. The projects are so well set forth by text and picture that criticism is disarmed, and desire to achieve is enflamed. An especially commendable feature of the series might be called its *transformations*, where Miss Snow, like a fairy godmother, touches a bit of calico and produces an embroidered robe fit for a little princess, or transforms a biscuit box into a jewel case. While the color plates grow more beautiful with each new Part, it is the half-tone plates that provoke exclamations of surprise. The authors are making a new record of excellence in the decorative use of black, white, and gray.

A New Book on Lettering

Mr. Thomas Wood Stevens of the Carnegie Institute of Technology, Pittsburg, Pa., is the author of ***LETTERING**, put into attractive form by the Prang Company. This book is a welcome addition to the literature of the subject for several reasons: The examples of good lettering are large enough to be easily studied; they present a wide variety of beautiful forms; they show the work of many of the foremost American designers of good lettering,—Goudy, Bradley, Hapgood, Dwiggins, Brown, Hall, Cooper, Gage, and others. The text is the sort that a teacher likes to read—it yields its thought easily, and the thought is good. Price \$2.00 postpaid.

From Manual Arts Press

***ART IN DRESS**, with notes on Home Decoration. By Lydia Bolmar and Kathleen McNutt. An illustrated pamphlet of 42 pages, based on "several years of teaching the subject to high school students." A helpful contribution to the material out of which, after a few more years of experience, a standard text book will be evolved. Price 35 cents.

SHOP PROBLEMS, Series 2. Reprints on thin paper, for use in making blueprints, of sixteen problems originally published in *Manual Training and Vocational Education*. By Albert F. Siepert. Useful projects, well presented. Price 25 cents.

***BIRD HOUSES**. An illustrated pamphlet of 60 pages, giving not only working drawings but halftones of completed houses, etc., and pictures of the common domestic wild birds, so to speak, with much helpful information. The best reference book in this field. Price 50 cents.

A Poster Exhibition

***POSTERS**, that handsome volume of 386 pages, about half of which are full page illus-

trations, many in color, costs six dollars and a half but it is worth more than that to the teacher of Commercial Design. It is a veritable international exhibition of poster art in one volume, with an intelligent guide thrown in, Mr. Charles Matlack Price, the author. Here are to be found some of the best posters by English, French, German, Russian and Japanese artists, and by such famous American artists as Will Bradley, Penfield, Leyndecker, Cooper, and Parrish, and many others. It is rich in examples of decorative rendering, of attractive coloring, and of effective lettering, all of which

are adaptable to new requirements imposed by local conditions. Incidentally this book, published by George W. Bricka, is both handsome and readable.

L. W. GEORGE PUBLISHING COMPANY, St. Louis, Mo., has published four drawing books, practically without text, each dealing with a single topic: Brush Drawing, Pen-and-Ink Drawing, Object Drawing, Landscape Drawing. Directions are printed on the inside cover. The author, Mr. George, regards them as a sort of "supplementary reading" in drawing.

An Important Step Forward

Our list of the most useful books for teachers of art and handicraft is now published as a leaflet, revised frequently. This leaflet, containing more than three hundred titles, classified by subject, may be had through our Expert Service Department, Room 619, Walker Building, Boston. Under the title BOOKS THAT WILL HELP YOU will appear each month in our advertising pages, information as to the most promising of recent publications, and lists of the best books on special topics. In October will appear the titles of some of the most useful books on elementary drawing and handiwork.

EDITORIAL COMMENT AND NEWS

(Continued from page 44)

THE ROSEDALE SCHOOL, Minneapolis, publishes a little paper, the *Reporter*, by means of a mimeograph. Not long ago eighth grade children secured illustrations by photographing some cartoons made by Carl Rawson, and cutting stencils from the prints. Miss E. C. Morrill writes, "Our paper was the result of my seeing an article in the February SCHOOL ARTS MAGAZINE. The class has paid all expenses of the paper and has turned over to me for school uses some twenty dollars. Just now Minneapolis is striving to raise one million dollars as an investment in Y. M. C. A. work and the class has sent five dollars from their paper fund."

ONE HUNDRED FRIENDS of Pittsburgh Art is the name of the organization that has been formed in the city of Pittsburgh to encourage local artists and as an educational influence for the pupils of the Pittsburgh schools. Members are pledging themselves to give ten dollars a year for five years which will make available the sum of one thousand dollars a year during that period. With this

sum a certain number of pictures will be purchased each year to be given to the public schools. The pictures are to be selected from the annual exhibition of the artists of the city of Pittsburgh.

BEAUTIFUL PAMPHLETS on "The Illinois Way of Beautifying the Farm" and "The Prairie Spirit in Landscape Gardening," by Wilhelm Miller, have been issued by the University of Illinois. They are 32-page documents of nearly "flat" size, that is to say 10" x 12", profusely illustrated. Copies are "Free to anyone in Illinois who will sign a promise to do some permanent ornamental planting within a year," but Mr. Miller says "the whole object is educational. Any person especially interested may secure copies of these pamphlets through this office at 25 cents each."

A RECENT LETTER from Miss Ethel Spiller well known to those who have attended the international conferences on art education in Europe as one of the most efficient of the

(Continued on page x)

OUR NEW GUILD PLAN

MOTTO:

"I will try to make *this* piece of work my best"

The Old Continued

The Junior Guild is open to all of the old members of the School Arts Guild and to boys and girls of all grades

PRIZES FOR BEST WORK

During the month of September 1916

(Open to Grades V to VII inc.)

Subject is **Plant Drawing** in any medium.

ONE FIRST PRIZE Set of Drawing Instruments
FIVE SECOND PRIZES Boxes of Water Colors
TEN THIRD PRIZES Boxes of Crayons
TWENTY FOURTH PRIZES Miniature Masterpieces
TWENTY HONORABLE MENTIONS

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Pupil's name, age, grade, school, and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

Specimens must be the original work of children. Send only the best work, never more than five specimens from a school. Send flat and unsealed. They should arrive not later than October 5. Prizes will be mailed two weeks after awards are published. Address all work to: The Junior Guild, School Arts Publishing Co., 120 Boylston St., Boston, Mass. Awards will be announced in the December number.

AWARDS FOR APRIL WORK

FIRST PRIZE: A Box of Nickel-plated Drawing Instruments and the Badge.

Joseph Jackson, High II, Davenport, Iowa.

SECOND PRIZE: A Box of Water Colors and the Badge.

Leon Carpenter, VIII, Kenwood, N. Y.

Marie Gosline, High, Davenport, Iowa.

Odien Johnston, VII, Rocky Ford, Colo.

Ethel Vance, VII, Utica, N. Y.

Walter Williams, VII, Utica, N. Y.

The New Begun

The Craftsman's Guild is open to all teachers and supervisors of art education or industrial work.

PRIZES FOR BEST WORK

During the month of September 1916

(Open for Professional work)

Subject is **Drawings for the Blackboard** appropriate for use in the month of January. Medium: India Ink or Blackboard Chalk.* All drawings must be 10" x 14" short edge at the top.

ONE FIRST PRIZE: Books selected from School Arts Library, Value - - \$10

ONE SECOND PRIZE: Books selected from School Arts Library, Value - - \$5

ONE THIRD PRIZE: Books selected from School Arts Library, Value - - \$3

ONE FOURTH PRIZE: Books selected from School Arts Library, Value - - \$2

FIVE HONORABLE MENTIONS: Name to be published.

The number of patrons of this Magazine has increased to such an extent that it is absolutely impossible for the editorial office to handle the work unless those who submit the drawings for the contests follow directions. Name and post office address must be on the back of every sheet submitted, otherwise no notice will be taken of the drawing. All drawings submitted for awards become the property of the School Arts Publishing Company, and will not be returned.

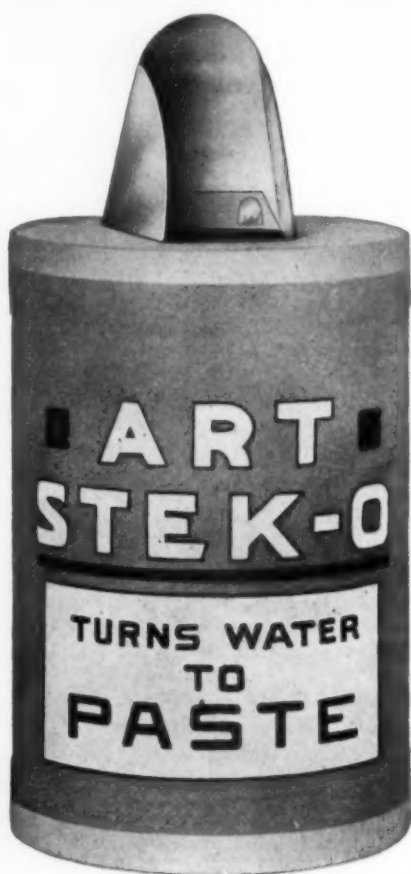
Specimens must be original work of the person sending them. Send flat and unsealed. They should arrive not later than October 5. Prizes will be mailed two weeks after awards are published. Awards will be announced in the December number.

Address all work to: The Craftsman's Guild

School Arts Publishing Co.

120 Boylston St., Boston, Mass.

*May be clear glossy prints 6 x 9 made direct from the blackboard drawing.



which will make a smile of satisfaction come to your face—something really new in the paste line.

This good product is so handy—so clean—so sticky—so low in cost.

Send a quarter for a package—or \$2.50 for a dozen—we'll give the money back if you don't like the paste.

Say whether you want it slow or quick-setting.



**Clark Paper &
Manufacturing
Company**

Originators and Sole Manufacturers
STEK-O HILL ∴ ROCHESTER, N. Y.

THIRD PRIZE: A Miniature Masterpiece and a Badge of the Guild.

Ona Anderson, VII, Rocky Ford, Colo.
Viola M. Gautz, IX, Kenwood, N. Y.
Esther M. Bragg, High, Davenport, Iowa.
Irene W. Gilbert, High, Davenport, Iowa.
Mary I. Leonard, VII, Kenwood, N. Y.
Francis Mittin, VII, Utica, N. Y.
Viola Morrison, VI, Notre Dame P. O., Ind.
Harry O'Brien, VII, Utica, N. Y.
Otto J. Teegan, High, Davenport, Iowa.
Muriel J. Watson, IX, Kenwood, N. Y.

FOURTH PRIZE: A Badge of the Guild.

Geraldine Bicknell, VII-A, Plainfield, N. J.
Helen Butler, VI, Notre Dame P. O., Ind.
Pauline L. Cadwallader, IV, Rocky Ford, Colo.
Louise Chartrand, VII, Rocky Ford, Colo.
Edith Durrell, VIII, Notre Dame P. O., Ind.
Mildred Gibson, Rocky Ford, Colo.
Maurinus Grooms, VII, ?
Elsa Hune, VII, Notre Dame P. O., Ind.
Alan Moore, VII, Utica, N. Y.
Helen Mullineaux, VII-A, ?
Mildred Peterson, IV, Rocky Ford, Colo.
Rose Tofel, VIII, Plainfield, N. J.
Edwin Nellis, VIII-C, Plainfield, N. J.
Ona B. ?, IV, Rocky Ford, Colo.
Helen O'Brien, VII, Fall River, Mass.
Ralph Phillips, VII, Fall River, Mass.
Oliver Rhineford, VII, Fall River, Mass.
Blue Border, III, Rocky Ford, Colo.
Neilson M. Sutton, VIII-D, Plainfield, N. J.
Betty Wronig, VIII-D, Plainfield, N. J.

HONORABLE MENTION:

Helen Aldrich, VIII, Helena, Mont.
Carleton Bulfinch, IX, Hartford, Conn.
Genevieve Brown, IX, Hartford, Conn.
Sybil Crosby, VII, Fall River, Mass.
Harry Dibble, VIII, Fall River, Mass.
Wilfred Dunbar, IX, Hartford, Conn.
John Robinson, VIII, Helena, Mont.
Constance Sundelis, VII, Helena, Mont.
Muriel Watson, IX, Utica, N. Y.
Richard Wall, IX, Madison, Wis.

EDITORIAL COMMENT AND NEWS

(Continued from page 46)

London supervisors, reports that in spite of the distress of the time, art education goes on in the London schools and that classes are visiting the museums with their teachers in larger number than ever, studying the museum collections, sketching and making notes for use in the schoolroom.

THE NEXT N. Y. CITY examinations for license as teacher of freehand drawing in high schools occurs Monday and Tuesday, Septem-

ber 18 and 19. If you are interested send for circular of information to 500 Park Avenue.

PEDRO J. LEMOS, Director of the San Francisco Institute of Art is to be heartily congratulated upon the fact that in the Annual Competition for Scholarships held at the Art Students' League, New York, last Spring, a total of eight out of the seventeen awards went to pupils of his school. Some record, that! The School of the Museum of Fine Arts, Boston, came next, with three awards.

THE TORCH, a new, vigorous, promising bud of a "Journal of Inspiration for Those Who Work for the Advancement of Richmond, Virginia," is written and edited by the classes in Journalism, Advertising and Salesmanship of the Vocational Night School and printed by the Prevocational School. The initial number contains, among other matter, the courses of study in these schools. The thing has "quality" at the outset.

TEXT LETTERING PENS, Nos. 5005 and 5006, a new line manufactured in fourteen patterns by Joseph Gillott & Sons, will produce, under a skilled hand, letters almost as fine as those of a perfect quill. Perhaps a Medieval scribe might have excelled his own quill work had he had one of these Gillott pens. Alfred Field & Co., sole agents, 93 Chambers St., New York, N. Y.

CHILDREN everywhere would enjoy such lectures as were given for children last year at the Metropolitan Museum of Art under the direction of Miss Abbot and Miss Vaughan. Here are some of the subjects: Toys of Long Ago in Egypt and Greece, Heroes and Monsters illustrated on Greek Vases; Children on Canvas; A Sculptor and his Clay; Men of Iron from the Tales of Froissart.

A NEWCOMB COLLEGE pupil has a lunette in china tiles above the entrance to the new theatre, the "Newcomb" in New Orleans. It is said to be the only case of over glaze in exterior architectural work in this country. Another pupil has recently completed a bronze medallion portrait of a Louisiana state senator. They achieve real things, under the inspiration of Ellsworth Woodward.

MOTION PICTURE FILMS showing industrial activities may now be borrowed from more than sixty different manufacturers. A list giving their names and addresses has recently been published by the Pennsylvania Department of Public Instruction, which may be had, no doubt by applying to Mr. Millard B. King, Director of Industrial Education, Harrisburgh, Pa. (Enclose postage).

Strathmore Gray



*for Chalk
Charcoal and
Tempera*

- a perfect drawing surface
- an absolutely even, ready-made background tone
- your choice of several weights
- a paper that will endure, whether framed or filed
- that's the story of Strathmore Gray, one of the many

STRATHMORE ARTISTS' PAPERS and BOARDS

Chalk, charcoal and opaque color work is in greater demand this year than ever before—and consequently Strathmore Gray is hard to get. Better place your order in advance; your regular artists' supplies shop will be glad to get you the genuine Strathmore.

Samples supplied free by the



STRATHMORE PAPER
COMPANY
Mittineagus, Mass. U.S.A.



Art in Dress

WITH NOTES ON
HOME DECORATION

By LYDIA BOLMAR and KATHLEEN McNUTT

A TEXTBOOK for students of domestic art. It treats of the *fundamental principles* of art applied to dress, millinery and home decoration and in a clear, simple and direct manner. A valuable aid in establishing guiding principles in dress and in preventing blind obedience to erratic fashions.

Postpaid, 35 cents

BIRD HOUSES

BOYS CAN BUILD

By ALBERT F. SIEPERT

A BOOK of rare interest to boys. It illustrates hundreds of bird houses and shows working drawings of houses of various designs, also feeders, shelters, sparrow traps, and other bird accessories. The common house-nesting birds are pictured and described, together with information regarding foods, suitable houses, etc. It is written in the boy spirit and combines the charm of nature with the allurements of continuation work in wood.

Postpaid, 50 cents

*Books on the Manual Arts
a bibliography mailed free*

The Manual Arts Press

Peoria, Illinois



WINSOR & NEWTON'S HANDBOOKS ON THE FINE ARTS

*.*In ordering it is sufficient to mention the number which is attached to each book.

Selected List for School Arts Readers

- No. 2. The Art of Sketching from Nature.
3. The Art of Landscape Painting in Water colors.
6. Hints for Sketching in Water colors from Nature.
7. Practical Directions for Portrait Painting in Water colors.
9. The Art of Flower Painting in Water colors.
10. The Art of Landscape Painting in Oil colors.
11. The Art of Portrait Painting in Oil colors.
12. The Art of Marine Painting in Oil colors.
13. The Elements of Perspective.
15. A Manual of Illumination.
16. Companion to Manual of Illumination.
17. The Art of Figure Drawing.
19. Artistic Anatomy of the Human Figure.
21. The Anatomy of the Horse.
23. The Art of Drawing in Colored Pastel Crayons.
27. The Principles of Coloring in Painting.
33. The Art of Etching on Copper.
34. The Art of Painting on China.
36. The Sketcher's Manual and Dictionary of Mixed Tints in Water colors for all subjects in Landscape Painting.
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SCHOOL PUBLICATIONS are certainly improving in design. Among the proofs of this which have recently come to the office are copies of *The Review*, published by the Central High School, Washington, D. C.; *The Oriole*, of Baltimore; *The Patriot*, by the High School, Seymour, Indiana; and *The Annual* (the best yet) by the Shortridge High School, Indianapolis, Ind.

BROWN-ROBERTSON COMPANY, New York City, is worth watching these days if one is interested in reproductions of masterpieces for picture study or for household advancement. The catalogue of Emery Prints, Aztec Prints, and other publications should be at hand. It is well to have one's name on the mailing list of such a concern.

THE STORY OF TEXTILES is the subject of a valuable 32-page handbook published by the Newark Museum Association during the exhibition of New Jersey textiles held in the public library building last spring. This handbook has more than fifty illustrations. Probably copies could be had for twenty-five cents.

THE OVINGTON Gift Book, a handsome illustrated catalogue of the wares offered by the Ovington Brothers Co., 314 Fifth Ave., New York, is rich in suggestions for the teacher of design and handicraft as well as a valuable document to have at hand when one is thinking of purchasing beautiful things for the home.

AN ARTS HIGH SCHOOL is the latest addition to the Ethical Culture School, New York. Send for a circular. It may help in the revision of high school courses in other cities. The school is at Central Park West and 63rd Street. Miss Irene Weir, formerly of Brookline, Mass., is the Director of Art for the School.

LOOK INTO the claims of at least two devices that promise help in representation this fall. The Cross Transparent Drawing Slate (A. K. Cross, Massachusetts Normal Art School, Boston), and the Knight Reducograph (J. Harmer Knight, Westtown, Pa.). Send for circulars.

PROFESSOR FREDERICK of the Trenton Art School has been talking sensibly to parents and teachers about the folly of urging children to take university careers who would make successes if properly trained for the art industries. He urges a closer relation between industrial art schools and the public schools.

BRUCE ROGERS, the designer of fine printing, whose work was on exhibition at the Public Library, Newark, N. J., last summer, has produced work that should be exhibited

in every city having a school printing plant. His work is of the highest grade.

THE CONNECTICUT Arts Association will hold its next meeting and exhibition at New Haven, in connection with the annual convention of the State Teachers Association. W. L. Hagen, Secretary, 50 Griswold Street, New Britain, Conn.

WALTER R. GALE, of City College, is now the President of the School Art League of Baltimore, whose purpose it is "to foster the interests of Art Education and Appreciation." An organization like this would be a helpful factor in every city.

CHANDLER AND BARBER'S new catalogue of manual training tools and supplies ought to be in the hands of every supervisor and teacher of manual arts throughout the country. The address is 122 Summer Street, Boston, Mass.

THE BULLETIN of the Municipal Art Society of New York always contains ideas of value to those interested in civic beauty. Dr. James P. Haney is Editor. Address, 119 E. 19th Street.

12,000 PEOPLE witnessed the historical pageant at Lyansport, Indiana, in which the children of the public schools manifested such keen interest last summer. It was an art education for the entire community.

PEXTO is the trade name for the kind of tools many of the large manual training schools of the country are ordering. It is derived from the Peck, Stow and Wilcox company of Southington, Conn., and Cleveland, Ohio.

EDWARD M. TUTTLE is now editing the Cornell Rural School Leaflets that came to such high educational efficiency under the editorship of Miss Alice G. McCloskey. An ever increasing success to them!

L. L. SIMPSON is the author of a set of six cards entitled "Mechanical Drawing Conventions" for convenience at the drawing board. They may be had of the Manual Arts Press, Peoria, Ill., for twenty cents.

FIFTEEN MILLION poster stamps reproducing the prize winning posters for the city of Newark have been authorized by the publicity committee to be ready for distribution just before Christmas.

SOUTH AMERICAN photographs, hundreds of subjects, may be secured from Brown and Dawson, Specialists in Photography, 14 Beckley Ave., Stamford, Conn. Send stamp for catalog.

THE RED MAN, published monthly by the Carlisle Indian Press and devoted to the

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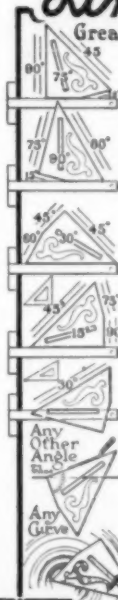
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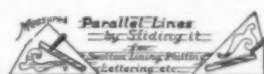
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ROCKFORD, ILL., has an Art Guild that took for its topic of study last year, "The elements of Beauty and their Application to Architecture, Pictures, House Furnishing and Dress." Others please copy.

J. W. T. VINAL, one of the London Supervisors of Drawing, has been honored by the gracious acceptance by Her Majesty the Queen of a copy of his war picture, "Challenged."

F. H. ALDRICH, of Cleveland, Ohio, does good pen lettering. Keep an eye out for a sample of it for your alphabeticon.

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